

MUSICAL COURIER

Weekly Review OF THE *World's Music*

Forty-Ninth Year Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCVII—NO. 24

NEW YORK, THURSDAY, DECEMBER 13, 1928

WHOLE NO. 2540



Photo © Lumiere

Marion Talley



NEW YORK STRING QUARTET.

from an unfinished portrait by the late Walter Goldbeck. At its New York recital at the Town Hall on the evening of December 18, this group of sterling musicians will play the Dvorak quartet in A flat major, op. 105; the Dittersdorf quartet in E flat major, and Ravel's quartet in F major. The first two of these works have been very rarely performed in America, but are outstanding examples of the style of their respective composers. The personnel of the New York String Quartet includes: Ottakar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, cello.

FRANCES MAE

The first in a series of musical evenings was given recently by Mabel Swint Ewer at her home in Searthmore, the object of the event being to introduce Frances Mae, dramatic soprano, to a few musical friends. Miss Mae gave a delightful recital, singing songs in Italian, German and English, and was praised for the warm quality of her voice, her clear enunciation, and the artistic presentation of her program, as well as for a charming manner and delightful personality.



FLORENCE FOSTER JENKINS.

founder and president of the Verdi Club of New York, "the singing president," who recently appeared in a concert in the grand ballroom of the Hotel Commodore, New York, and at the Ritz-Carlton Hotel, November 7, giving her own recital.



CORINNE MAR.

who recently began a tour of the East with a recital in Philadelphia. The soprano was well received both by her audience and the critics. "Her tones retain a purity and sweetness in both high and low notes," "she sings squarely on a tone," "she is gifted with a notably clear, sweet voice." These were but a few of the tributes paid to Miss Mar by the critics on this occasion. (Photo © Underwood & Underwood)



WILLEM MENGELBERG AND JOHN ERSKINE, conductor and speaker at the Schubert Memorial Concert of the New York Philharmonic-Symphony Society on November 21. (Wide World Photo)

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
Church, Concert and School Positions Secured
MRS. BABCOCK
Carnegie Hall, New York
Telephone: 2634 Circle

DUVAL STUDIOS, INC.
OPERA—CONCERT
New York — Paris — Milan
New York Studio: 707 Carnegie Hall
Telephone Circle 1350

ESTHER TAYLOR DOUGLAS
TEACHER OF SINGING
Studio: 509 Steinway Bldg. (Thursdays)
Home: 612 West 184th St., New York
Telephone: Washington Heights 2627

ROSS DAVID
VOCAL STUDIOS
63 West 56th Street
Phone: Circle 2297

HENRIETTE MICHELSON
PIANIST
Member of Faculty of the Institute of Musical Art,
after Sojourn in Europe, is
RESUMING HER PRIVATE CLASSES
in New York
Address: San Remo, Central Pk. W. & 74th St.
Endicott 6700

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR—TEACHER
Member of American String Quartet, Available
for Concerts. Conductor Heckscher Foundation
Symphony Orchestra.
1769 Eastburn Ave. Tel. Foundation 7068, N. Y. C.

MICHEL SCIAPIRO
INSTRUCTION SOLO VIOLINIST
Sole Associate Teacher of
OTAKAR SEVCIK
108 West 75th Street, New York City
Telephone 9002 Trafalgar

ADOLPH WEISS
Teacher of Harmony, Counterpoint and
Composition
Pupil of
ARNOLD SCHOENBERG
at the Berlin Academy 1925-27
11 West 69th St., N. Y. Phone: Susquehanna 5954

CARL M. ROEDER
TEACHER OF PIANO
Technic—Interpretation—Theory
Normal Course for Teachers
603-604 Carnegie Hall, New York
Residence: 425 West 160th St., New York

SALVATORE AVITABILE
TEACHER OF FAMOUS SINGERS
VOICE SPECIALIST
Metropolitan Opera House Building
1425 Broadway, New York Tel.: Penn. 2634

PURDON ROBINSON
TEACHER OF VOICE AND SINGING
Co-worker with Dr. H. Holbrook Curtis for
many years.
Author of "Song Secrets," "The Importance of
Vocal Diagnosis."
James Humeke said: "Mr. Robinson's words are
golden."
SPECIAL TRAINING FOR RADIO BROADCASTING
Teacher of Many Prominent Singers
245 West 75th St., N. Y. Trafalgar 3651

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
227 Elwood Avenue, Newark, N. J.
Telephones: Pennsylvania 2634 and Humboldt 1499

CHARLES LEE TRACY
PIANOFORTE INSTRUCTION
Certified Leschetitzky Exponent
Carnegie Hall Studios, 832-3, New York City

FREDERICK E. BRISTOL
TEACHER OF SINGING
466 West 153rd Street, New York City

HENRIETTA SPEKE-SEELEY
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broad-
way, New York
New Rochelle Studio, 69 Locust Ave.
Residence Tel., Sedgwick 4344

MRS. JOHN DENNIS MEHAN
Voice Expert—Coach—Repertoire
70 Carnegie Hall, 154 West 57th Street
New York City
All appointments by telephone, 1472 Circle

WALTER L. BOGERT
Member American
Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

CHARLES A. BAKER
VOCAL COACH
Residence-Studio: Euclid Hall, 2345 Broadway,
Corner 86th St., New York
Susquehanna 2860

MRS. VALLEDA ROBICHON-HAIG
Authorized Teacher of the
MÉTHODE YERSIN
IN NEW YORK CITY
Paris Diploma
39 W. 76th Street French Language and Pronunciation
Tel.: Endicott 5407 French Diction for Singers

MARY SEILER
HARPISIT
Personal Address: 125 East 62nd Street, N. Y.
Telephone: Regent 1919
Mgt. Emilie Sarter, Steinway Hall, New York

MME. GINA CIAPARELLI-
VIAFORA
Formerly Leading Soprano Metropolitan
Opera House
Teacher of noted artists
Authority on VOICE PLACING
GRAND OPERA AND CONCERTS
Endorsed by world's greatest artists
Studios: 311 West 85th St. New York
Tel.: Endicott 0252

BENNO KANTROWITZ
ACCOMPANIST and COACH
Teacher of Piano and Theory
STUDIOS { 1425 Broadway
{ 270 Ft. Washington Ave.
New York
Phones: Pennsylvania 2634 — Wadsworth 3303

DEANE DOSSERT
Voice Specialist
16 rue des Maronniers, Paris
Appointments by letter only

WARD-STEPHENS
CONDUCTOR
MOZART FESTIVAL
of Harrisburg, Pa.
Studio: 58 West 55th Street, New York

ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th Street . . . New York City
Telephone: Rhinelander 8623

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
205 West 57th Street
New York, N. Y. Phone Circle 8178

ALBERT VON DOENHOFF
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York
Phone: Riverside 0366

PHILIPP MITTELL
VIOLINIST
TEACHER OF MANY WELL KNOWN
ARTISTS
Van Dyke Studios, 939 Eighth Avenue, N. Y.
Telephone: Columbus 1370

JOHN W. NICHOLS, Tenor
TEACHER OF SINGING
Vassar College, Poughkeepsie, N. Y.
College of St. Rose, Albany, N. Y.
Trinity Church, Newburgh, N. Y.
476 West 144th Street New York, N. Y.

WILBUR A. LUYSTER
Specialist in Sight Singing
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers." No instrument used.
Both classes and individual instruction.
253 Madison Ave., N. Y. Caledonia 6781
Residence Phone: 2838W, Rockville Center

ALICE GARRIGUE MOTT
ART OF SINGING
172 West 79th Street, New York
Telephone 7122 Trafalgar

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone 2634 Penn.

FRANCIS ROGERS
CONCERT BARITONE AND TEACHER
OF SINGING
144 East 62d Street, New York City
Member American Academy of Teachers of Singing

FRANKLIN CANNON
PIANIST—INSTRUCTION
STUDIO: 205 West 57th Street, New York
Telephone: Circle 5420

MUSIC-EDUCATION STUDIOS
555 Edgecombe Ave. (West 160 St.)
Directors:
JESSIE B. GIBBS and MARGARET HOPKINS
Telephone Wadsworth 4433

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of
singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, New York City

JANET SPENCER
TEACHER OF SINGING
175 Claremont Ave., New York City
Telephone: Cathedral 6840

NEIDLINGER ENSEMBLE
Mrs. William Neidlinger, Pianist
William Neidlinger, F. A. G. O., Organist
RECITALS—MUSICALS—CONCERTS
Instruction: Voice, Piano, Organ, Theory
225 West 99th Street New York City

MME. EMMA RODERICK
HAS RESUMED LESSONS IN SINGING AT HER
RESIDENCE
172 Brewster Road, Scarsdale, New York
(Use Hartsdale Station)
Telephone Scarsdale 1178

MILLIE RYAN
ART OF SINGING
Studio: 105 West 72nd St., New York City
Telephone Susquehanna 3307

WILLIAM THORNER
VOCAL TEACHER AND COACH
Teaching Season 1928-29 in Los Angeles, Cal.
Address: 620 South Gramercy Place, Los Angeles

CHRISTIAAN KRIENS
COMPOSER, CONDUCTOR, VIOLINIST
INSTRUCTOR
Conductor Kriens Symphony Club
First American School for Orchestra Players. A
few vacancies for string and wind instruments.
303 Carnegie Hall
Telephone: 1350 Circle

F. W. RIESBERG, A.A.G.O.
Organist & Choirmaster Calvary Baptist Church,
New York (Dr. Straton's)
PIANO AND ORGAN INSTRUCTION
Studied under Reinecke, Scharwenka and Liszt;
organ with Paperitz, Leipzig, N. Y. School of
Music & Arts, 310 West 102nd St. Tel. Circle 4500.
Courses arranged to suit individual requirements.
Personal address, 601 West 140th St.,
Tel. Audubon 1140

CARL FIQUÉ
PIANO
KATHERINE NOACK FIQUÉ
DRAMATIC SOPRANO
FIQUÉ MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn

EDOARDO PETRI
Master of Arts Columbia University
TEACHER OF SINGING
Endorsed by world famous singers and
educators
Studio: 1425 Broadway . . . New York
Phone 2628 Pennsylvania

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 157 West 73rd Street, New York
Phone: 3312 Susquehanna
Also Classes for Children

LILLIAN SHERWOOD-NEWKIRK
ART OF SINGING
1425 Broadway, Studio 32, (Metro-
politan Opera House Bldg.), N. Y.,
Wednesdays and Saturdays
All Mail to 11 Morgan Avenue, Norwalk, Conn.

ETHEL WATSON USHER
VOCAL COACH—ACCOMPANIST—ORGANIST
Piano Students Accepted
127 West 78th St., New York City
Telephone Susquehanna 3135

LEON CARSON, Tenor
TEACHER OF SINGING
New Jersey Studio New York Studio
20 Cottage Place, Nutley 703 Steinway Hall
Tel.: Nutley 997-W Tel.: Circle 5161

ADDYE YEARGAIN HALL
Teachers' Piano Class Conference
January 14th to 25th
65 West 56th St., N. Y. Circle 6322

JESSIE FENNER HILL
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway,
New York. Phones: Pennsylvania 2634 and 2688

S. CONSTANTINO YON
VOCAL AND PIANO INSTRUCTION
By appointment only
853 Carnegie Hall, New York
Phone: 0951 Circle

MME. ANITA RIO
SOPRANO
Vacancies for a Few Pupils
360 West 22nd Street, New York
Phone: Chelsea 9204

DUDLEY BUCK
TEACHER OF SINGING
471 West End Avenue : : : New York
Phone: Endicott 7449

MRS. ROBINSON DUFF
VOICE
235 East 62nd Street, New York
Telephone Rhinelander 7900

DR. DANIEL SULLIVAN
Teacher of International Artists
ALICE NEILSEN, GEORGES BAKLANOFF,
LYDIA LYPKOVSKA
132 West 74th Street : : : New York City
Phone: Trafalgar 1291 Louise Carroll, Secy.

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
ARTHUR R. HARTINGTON, Assistant
61 Gramercy Park—North : : : New York
Telephone: Gramercy 1717

DANIEL VISANSKA, Violinist
Nine years of successful teaching and
Concertizing in Berlin
Address: 250 West 104 St., Apt. 44, New York
Phone Academy 0540
In Summit, N. J., Mondays
Stamford and New Canaan, Conn., Wednesdays

MME. SCHOEN-RENÉ
235 West 71st Street, New York
Telephone: Endicott 8345

BRUNO HUHN
SINGING LESSONS AND COACHING
English, French and German Song repertory
205 West 57th Street, New York
Telephone Circle 5420

BYRNE ACADEMY OF SINGING

Tel: Carnot 59-49

OF PARIS

63—Rue Jouffroy

Pupil of and recommended
by JEAN de RESZKE

FOR OPERA, ORATORIO and CONCERT

Director JOHN FRANCIS BYRNE with a COMPLETE STAFF OF EMINENT INSTRUCTORS

WRITE FOR CATALOG

STUDENT DORMITORIES

The Byrne Academy Has Formed An Opera Company—Assisted by Artists of The Opera and The Opera Comique Under The Direction of Celebrated Conductors—For The Purpose of Giving Americans Their Debuts Under The Best Possible Conditions.

NEW YORK COLLEGE OF MUSIC

Fiftieth Anniversary Season 114-116 EAST 85th STREET Incorporated 1878

Under the University of the State of New York
CARL HEIN, Directors.....AUGUST FRAEMCKE
All branches of music leading to Teachers' Certificates, Diplomas and Degrees.
Announcing the Engagement of

KARL JORN

Formerly leading tenor of the Metropolitan Opera Co.
Catalogue on Application. Address Dept. A

The Cleveland Institute of Music

Courses lead to Teachers Certificates, Artist Diploma and Degrees
OPERA SCHOOL ORCHESTRA SCHOOL PUBLIC SCHOOL MUSIC
give students actual experience and train for professional careers
Free competitive scholarships in every major subject
Private lessons in all branches of music Faculty of nationally known artists
Send for catalogue outlining courses, fees and dormitory rates
MRS. FRANKLYN B. SANDERS, Director
2827 Euclid Avenue Cleveland, Ohio

INSTITUT MODERNE DE VIOLON

Paris

Presidents: EUGENE YSAYE FRITZ KREISLER PABLO CASALS
Director: LUCIEN CAPET Master Classes: S. JOACHIM-CHAIGNEAU
Classic French School, mother of all violin schools, renowned for its modern methods of instruction which develop the highest technique in the shortest possible period of time.
Apply: SECRETARIAT, 18 AVENUE DE VILLARS, PARIS VII, FRANCE1892 ITHACA 1928
Conservatory of Music
Degrees
Placement Bureau
FALL TERM
Now in SessionZECKWER-HAHN
Philadelphia Musical Academy
59 years of continued success in training musicians
Highest Standards of Musical Instruction
For year book, address
Frederick Hahn, President-Director
1617 Spruce Street Philadelphia1865 OBERLIN 1928
Conservatory of Music
All courses lead to degree
Limited enrollment Dormitories
Complete teaching and practice equipment
For Catalogue Address
F. H. Shaw, Director, Oberlin, Ohio

ESTABLISHED 1857



PEABODY CONSERVATORY

OTTO ORTMANN, Director
BALTIMORE, MD.
The oldest and most noted Conservatory
in the Country Circulars Mailed

Binghamton Institute of Musical Art

FRANCIS FRANK } Directors
PAUL A. JACKSON }
Catalogue Mailed Upon Request
Address Secretary, Binghamton Institute of Music,
Sun Building, Binghamton, N. Y.

ROBERT BRAUN

Director

FACULTY OF FIFTY

Pottsville, Pa.

UNIVERSITY SCHOOL OF MUSIC

Maintained by the University Musical Society

ANN ARBOR, MICHIGAN

EARL V. MOORE, Musical Director

Catalog and special information from Charles A. Sink, President

MAIN LINE SCHOOL OF MUSIC

Fifth Season

Directors: Florence Leonard, Managing Director; Louisa Hopkins, Adolph Vogel
Piano, Voice, Violin, Cello, Flute, Ensemble, Harp, Saxophone, Banjo
DOROTHY JONES-PARRY, Sec'y 107 Ardmore Ave., Ardmore, Pa.

GIRVIN INSTITUTE OF MUSIC AND ALLIED ARTS

RAMON B. GIRVIN, Pres.

CHICAGO'S NEW SCHOOL

ALL BRANCHES OF MUSIC AND DRAMATIC ART

Catalogues cheerfully mailed on request

"The Quality of Its Faculty Reflects the Standard of the School"

1430 Kimball Bldg.

A. J. WESTRATE, Mgr.

Phone Wabash 2293

Cincinnati Conservatory of Music

Founded 1867

AFFILIATED WITH THE UNIVERSITY OF CINCINNATI

Over three score years in the front rank of American Music Schools

Piano, Voice, Organ and all Orchestral Instruments, Opera, Orchestra, Theory,
Composition, Public School Music (accredited), Languages,
Drama and Dancing

Degrees, Diplomas and Certificates granted

Ideal Dormitories on ten-acre campus

BERTHA BAUR, President and Director
Burnet C. Tuthill, General ManagerHighland Ave., Burnet Ave. & Oak St.,
Cincinnati, Ohio

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Eminent Faculty of 120

Catalogue Mailed Free

John J. Hattstaedt, President
Karleton Hackett, Adolf Weidig, Henriot Levy, Associate Directors
KIMBALL HALL, CHICAGO, ILL.

COLLEGE OF FINE ARTS

SYRACUSE UNIVERSITY

Four-Year courses in Piano, Voice, Violin, Organ, Cello, Composition, and Public School Music
Leading to the degree Bachelor of Music.
Modern equipment. Five pipe-organs. Dormitory for women music students. Reasonable tuition rates
For bulletin address Dean H. L. BUTLER, Syracuse University, Syracuse, N. Y.

PIUS X SCHOOL OF LITURGICAL MUSIC

COLLEGE OF THE SACRED HEART

133rd Street and Convent Avenue, New York

AUTUMN, WINTER AND SPRING SESSION

JUSTINE WARD METHOD OF TEACHING MUSIC
Leading to the degree Bachelor of Music.
GREGORIAN CHANT AND GREGORIAN ACCOMPANIMENT
CHOIR CONDUCTING AND LITURGICAL SINGING
Address The Secretary, CATHEDRAL 1334Theory of Music, ear training, sight
reading, melody writing
Harmony I, according to the Ward
Method
Lessons in Vocal Production, Organ,
Violin, Piano, Privately or class

LAWRENCE CONSERVATORY OF MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE

CARL J. WATERMAN, Dean

Appleton, Wisconsin

BLANCHE MARCHESI

ACADEMY OF SINGING

Private and Class Lessons

Personal Tuition

Paris: 202 Rue de Courcelles

Apply Secretary Above Address

INSTITUTE OF MUSICAL ART

OF THE

JUILLIARD SCHOOL OF MUSIC

Prof. LEOPOLD AUER

La FORGE-BERUMEN STUDIOS

Composer-Pianist
Voice BuildingConcert Pianist and Pedagogue Specializing in
Interpretation and TechniqueSTUDIO: 14 WEST 68th ST., NEW YORK
Monthly Recitals in Aeolian Hall.

PHONE TRAFALGAR 8993

PROVIDENCE COLLEGE OF MUSIC

(Formerly Hans Schneider Piano School)

WASSILI LEPS, Director

Departments in PIANO-VOICE-VIOLIN-ORGAN

NORMAL COURSE

509 Westminster St., Providence, R. I.

Telephone: Gaspee 0997

Mr. Leps teaches at Steinway Hall, New York, Mondays.
Piano and Coaching of Singers



TOMARS
VOICE SPECIALIST
corrects and rebuilds
voices under
GUARANTEE
STUDIOS

Voice trials by
appointment only 106 Central Park West
New York Telephone: Endicott 5651

MARGOLIS VOICE CULTURE
1425 Broadway, Suite 38, New York City

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
METROPOLITAN OPERA HOUSE STUDIO, 1625 Broadway, New York
Suite 15. Phone: 2634 Pennsylvania

PAUL MORENZO
Teacher of Singing
45 EAST 55th STREET, NEW YORK CITY
Telephone: Plaza 6800

851-52 CARNEGIE HALL, N. Y. C.
Tel.: Circle 1350
KYZER Vocal Instruction
Home Tel: Havemeyer 4027

SHAFFNER Soprano
Concert, Oratorio, Opera
Tel. Rhineland 1750
Mgt. Walter Anderson, Inc.
5 Columbus Circle
New York

LEONE
BARITONE—Concert and Opera
3572 De Kalb Ave., Bronx. Tel.: 2811 Eastbrook

COENRAAD V. BOS
ACCOMPANIST—COACHING
Address until January 1, 1929: Ruedenheimer Platz 10,
Berlin, Germany. (In America after January 1, 1929.)

ANTON BILOTTI
CONCERT PIANIST
AT PRESENT TOURING EUROPE

BIRDICE BLYE Concert Pianist
6424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

DILLING HARPIS
Mgt. Haensel & Jones Studio: 35 W. 51 St.
Steinway Hall, New York N. Y. Tel. Circle 1617

LOTTA MADDEN SOPRANO
Limited Number of Pupils
Studio: 205 West 107th St., N. Y.
Tel.: Academy 0687
Seen by appointment only

ALBERTO BIMBONI
Musical Director
Care Judson Radio Program
Corporation
1618 Steinway Hall, New York
Telephone: Circle 7270

WARFORD TEACHER OF SINGING

SEKTBERG COACH AND ACCOMPANIST
4 West 40th St., New York City
Tel. Penn. 4897

SERGEI KLIBANSKY VOCAL INSTRUCTOR
Studio: 205 W. 57th St.
New York City
10324 Circle

Mme. Bell-Ranske
Director of
The National Voice
Forum
Professional Training,
Singing and Drama
106-08 West 59th Street
New York City
Tel. Circle 7816

James Levey
Former Leader
London String Quartet
VIOLIN AND CHAMBER
MUSIC CLASSES
203 W. 81st St., New York
Susquehanna 8800

MME. GITA GLAZE
VOICE PRODUCTION
Address 119 West 80th St., New York
Phone 0634 Endicott

ZILPHA MAY BARNES
Teacher of singing. Director Grand Opera Society of N. Y.
Van Dyck Studios, 939 Eighth Ave. Tel. Columbus 1474

Burnerdene MASON
DRAMATIC CONTRALTO
Concert, Recital and Oratorio
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

ARVID SAMUELSON PIANIST
Studio 522 Telephone: Circle 0116
Steinway Hall, New York Cath. 1560

WILLIAM J. REDDICK
TEACHER OF PIANO
HARMONY AND COMPOSITION
Residence: 319 West 95th St., N. Y. Phone: 10021 River

"Spring Is Here" "Joyous Youth" "Bubbles"
and Other Songs by
MABELANNA CORBY
From Your Dealer or Direct
CORBY-LEWIS
CONCERT SONGS
65 Orange Road Montclair, New Jersey

ELLIS HAMMANN PIANIST
CLARK
1616 Chestnut Street Philadelphia

HOMER MOWE Voice Training
166 W. 72nd St., New York City. Tel. 2165 Endicott

BERGEY
Chicago Opera School
Lyon & Healy Bldg., Chicago

John Prindle Scott
SONG WRITER
Hotel Royal, 535 West 112th St., N. Y. C.
Tel.: Cathedral 7570

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

ARTHUR DUNHAM CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

ELLA BACKUS-BEHR
231 West 96th Street, New York
PHONE 1464 RIVERSIDE

S. WESLEY SEARS
St. James Church
22d and Walnut Sts., Philadelphia
ORGAN RECITALS INSTRUCTION

G. RESCHIGLIAN
OPERA AND CONCERT TENOR
Soloist—St. Vincent Ferrer, N. Y. C.
Vocal Studio—202 W. 79 St., N. Y. C. Tel. Endicott 8427

Yascha FISHBERG
VIOLIN STUDIO
314 West 94th St., N. Y. Tel.: 2067 Riverside

RUDOLPH REUTER Pianist
IN AMERICA 1928-1929
Haensel & Jones, Steinway Hall, 113 West 57 St., N. Y.
or Mr. Virgil Smith, Fine Arts Bldg., Chicago

MR. and MRS. HENRY HOLDEN HUSS
Joint Recitals
Piano and Voice Specialists
Entire Preparation to Concert Stage
Special Courses for Teachers
Studio: 809 Steinway Bldg., 113 W. 57th St.
Address: 144 E. 150th St.
Tel. Mott Haven 3363, New York

CARL FLESCH
APRIL-SEPTEMBER
Kaiser Wilhelmstr. 23, Baden-Baden
OCTOBER-MARCH
Berlin—Staatl. Hochschule für Musik

ARTURO DE FILIPPI
Tenor—Cincinnati Grand Opera Co.
Auditorium Hotel Chicago, Ill.

GRACE G. GARDNER
EUROPE—NEW YORK
Artist Teacher
"Internationally recognized as a Voice Builder, Voice
Repairer and Coach."
Opera, Oratorio, Concert, Diction. Teacher of Lucille
Lawrence and many other successful singers. Studio:
Hotel Metropole, Cincinnati, Ohio.

CHARLES PREMMAC TENOR
Address: care of MUSICAL COURIER, 113 W. 57th St., N. Y.

JERDONE BRADFORD CONTRALTO
Mgt.: ALBERT W. MEURER, 113 W. 57th St., New York

ELLEN KINSMAN MANN
TEACHER OF SINGING
508 Fine Arts Building Chicago, Ill.

Louise St. John WESTERVELT SOPRANO,
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

KRAFT
Concert - TENOR - Oratorio
Associated with Frank La Forge
14 West 68th St. New York City

PAUL SAVAGE VOICE
516 Steinway Hall New York

OTTO LUENING
OPERA DEPARTMENT
EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.

CLARENCE DICKINSON
Concert Organist
Organist and Director, Brick Church, Temple
Beth-El, Union Theological Seminary,
412 Fifth Ave., New York

BUTLER Soprano
PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

HAMILTON MORRIS
Soprano CONDUCTOR Teacher
169 Columbia Heights, Brooklyn, N. Y. Tel. 6935 Lafayette

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
Hotel Ansonia, Broadway at 73rd Street, New York
Tel. Susquehanna 3320

MARGARITA MELROSE PIANIST
7622—12th Ave., Brooklyn, N. Y.
Tel. 5285 Bensonhurst
"Miss Melrose comes out of the West with a tone which
is vigorous, not to say thundering."—N. Y. World.

DE GREGORIO VOCAL INSTRUCTION
STUDIO: 171 WEST 71ST STREET
NEW YORK Phone: 6138 Endicott

ANNA BEESE TEACHER OF PIANO
Studios: 326A W. 77th St., N. Y. C. Trafalgar 4385
599 W. 190th St., N. Y. C. Wash. Hgts. 3004

MME. LILLIAN CROXTON
COLORATURA SOPRANO
Mgt. Lillian Croxton, Hotel
Hamilton, West 73d Street,
New York City

WALTER SPRY PIANIST-PEDAGOGUE
COLUMBIA SCHOOL OF MUSIC CHICAGO

VICTOR HARRIS THE BEAUFORT
140 West 57th Street
Tel. 3053 Circle
TEACHER OF SINGING IN ALL ITS BRANCHES
(Member of the American Academy of Teachers of Singing)

NATIONAL OPERA CLUB OF AMERICA, Inc.
America's greatest organization for
the furthering of interest in opera
Baroness Katharine E. VonKlenner
1736 Broadway, New York

Apply to President for all information



LAZAR S. SAMOILOFF
Bel Canto Opera School
and Studios
309 West 85th Street
New York
Endicott 3476

Write for circular. Arrangements made for
Debuts in European Opera Houses

BEILMAN Harmony, Ear Training,
ing, Coaching for
Examinations
Special Theory
Courses for Singers
Tel. Monument 7331
160 Claremont Ave., New York City

JOSEPHINE LYDSTON SEYL SOPRANO
COSTUME RECITALIST
1046 Westmoor Road
Winnetka, Ill.

MINTZ SOPRANO
Teacher of Singing
Residence Studio: 312 West 109th St., New York
Telephone: Academy 0873

LJUNGKVIST TENOR
282 West End Avenue (Near 73d St.), New York. Tel. 1547 Endicott

JOHN BARNES WELLS, Tenor
COMPOSER-RECITALIST
Management: Harriet Steel Pickernell
29 West 67th Street, New York Plaza 2508

ARCHIBALD SESSIONS Concert Accompanist
—Coach
616 Steinway Hall, Wednesdays
Phone: Circle 5833

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers,
specialized
Address—15 West 11th St., N. Y. City

ARTHUR M. BURTON BARITONE
Fine Arts Building Chicago

JEANNETTE DURNO PIANIST
4140 Lake Park Ave.
Chicago Steinway Piano

BELLE FISCH SILVERMAN VOICE BUILDING
REPERTOIRE COACHING
Address: 301 Clinton Ave., Newark, N. J.
Knabe Piano Used

MARK OSTER Baritone-Vocal Teacher
Studios: 1425 Kimball Bldg. Chicago, Ill.

V. COLOMBATI VOICE PLACEMENT—COACHING
Teacher of Josephine Lucchese
Studio: 226 West 70th Street, New York
Susquehanna 1980

POUL BAI Toronto
Baritone of Music
Conservatory
TORONTO, CANADA

DANIELL VOICE BUILDER
Diaphragmatic Breathing and Voice Placement
Studios: 131 West 110th St., New York City
Telephone Monument 0777.

David Earle PIANIST
Studio: Musical Art Bldg., St. Louis, Mo.
Baldwin Piano

ARIADNE HOLMES EDWARDS
Teacher of the ITALIAN SCHOOL OF SING-
ING that produced the famous baritone GIUS-
EPPE DE LUCA. Studio 803, STEINWAY
HALL, 113 W. 57th St., N. Y. Tel. Circle 3278.

JEANNE DE MARE
TALKS ON MODERN MUSIC
In connection with Metaphysics
65 East 96th Street, N. Y. Tel.: 1272 Atwater

RALPH ANGELL
ACCOMPANIST
125 22d Street, Jackson Heights, L. I.
Telephone: Havemeyer 3800

FERRARA
OPERATIC SOPRANO Large Repertoire
Address: Hotel Empire, New York
Telephone: Columbus 7400

Frederick Southwick
TEACHER OF VOICE—CONCERT BARITONE
Studio: 609 Carnegie Hall, New York

SCHNEIDER-STAACK
CONCERT PIANIST AND TEACHER
AUTHORIZED LESCHNITZKY EXPOSANT
599 Steinway Hall, New York City
155 Morrison St., Tenack, N. J. Tel. Englewood 4172

J. TIKIJIAN
VIOLIN STUDIOS
ADVANCED STUDENTS AND BEGINNERS
98 Riverside Drive, N. Y. C. Tel. Endicott 4685

ROCKEFELLER
PIANIST Studio: 20 West 15th St., N. Y.
Watkins 2906

Miriam Franken
OPERA SINGER
Lyric Soprano
346 West 71st Street, New York. Susquehanna 9541

LEVENSON
Special Courses in Theory,
Harmony, Sight-reading,
Composition and Orchestration.
Composer Teacher 83 W. 70th St., N. Y.
Tel. Trafalgar 8759

ISSAY BARMAS
"Teacher of Many Famous Violinists"
Brandenburgische Strasse 20, Berlin-Wilmersdorf

GRANBERRY
PIANO SCHOOL
ARTISTIC PIANO PLAYING
Practical Training Course for Teachers.
BOOKLETS—149 EAST 61ST STREET, NEW YORK

LYDA NEEBSON
Dramatic Soprano
Management Richard Copley
10 E. 43rd St., N. Y.
Studio: 53 West 72nd St., N. Y. C.

PROF. A. H. TRUCK
VIOLIN INSTRUCTOR
Pupil of: JOACHIM-DONT-MASSART
Teacher of the Noted Violinists GISELLA NEU and MAX ROSTHAL

MAX CUSHING 149 WEST 85th ST., NEW YORK
Schuyler 6684
Diction, Interpretation, Repertoire
for Singers, Especially in French
Summer Studio:
BELDEN HILL, WILTON, CONN.

FRANCES MANN 619 Steinway Hall } Studio
317 West 107th St. }
PIANIST Institute of Musical Art

Ask for
Century SHEET MUSIC
You can't buy better—
why pay more?

CENTURY gives you the world's best music
beautifully printed on the best paper! What
more can sheet music be! There are over 2500 com-
positions in the Century catalogue all 15c—(20c in
Canada), all certified to be exactly as the masters
wrote them. Ask for Century—Patronize the Century
dealer. Complete catalogue of over 2500 compositions
free on request.

Thousands of successful teachers use and recommend
CENTURY CERTIFIED MUSIC exclusively—be-
cause they know it is all that good music can be at
half the price or less; and they know
parents appreciate the saving.

CENTURY MUSIC PUBLISHING CO.
203 W. 40th Street, New York City

IT'S 15¢

CENTURY CERTIFIED EDITION

BARON HAROLD VON OPPENHEIM
DRAMATIC TENOR
Park Chambers Hotel, 98 West 58th Street, New York
Telephone: Plaza 5991

ETNAH ROCHON BOUTTE
PROFESSOR OF FRENCH
Special Course in Conversation and Diction
Individual Instruction
Certifié de l'École de Préparation—Edgemoor 4985, P.O.B.
Union des Professeurs de Français 6, Sta. J. New York City

THEODORE KATZ
VIOLINIST
Methods:—Leopold Auer and Lucien Capet
618 West 142nd Street, New York Broadhurst 7543

C. BENITEZ
Teacher of Singing. Only teacher of
Giuseppe Martino-Rossi and Masha Kave-
lin. CHRISTOPHER HAYES, tenor, As-
sistant Teacher. Studio: 801 Steinway
Hall, New York. Tel. Circle 2885

BENDITZKY
3445 ELAINE PLACE, CHICAGO, ILL.

SAMUEL GINSBERG
BARITONE
Emilio Roxas Studios
703 Steinway Hall
113 West 57th Street
New York City

MAY BARRON
Management: Walter Anderson
5 Columbus Circle New York

TAMME TENOR
Voice—Teaching
Instruction—
That—Builds
2231 Broadway
New York
Telephone
Tra. 3614

DAISY ELGIN
SOPRANO
Management:
R. E. JOHNSTON,
1451 Broadway, N. Y.

The Center for
Modern Music
J. & W. CHESTER LTD.,
11 GREAT MARLBOROUGH STREET
LONDON, W. 1
Complete Catalogues post free on application

EVERETT

Pure in Tone Pure Period Designs
South Haven, Mich.

THE STEINERT PIANOFORTE

The Exclusive Piano

M. STEINERT & SONS, Steinert Hall, 162 Bolyston St.
BOSTON, MASS.

KRANICH-&-BACH
Ultra-Quality PIANOS
and PLAYER PIANOS
Established 1864 ENDORSED BY MUSICAL ARTISTS EVERYWHERE New York City

The Finest Piano Action in the World
WESSELL, NICKEL & GROSS
Gives the Pianist the Touch that Creates True Tone Color
Manufactured in New York, U. S. A.

WING & SON, Manufacturers of the
WING PIANO
A musical instrument manufactured in the musical center of America for forty-nine years
Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

THE BAUER PIANO of Today
embodies the most highly developed principles of piano making tonally and structurally.
It is a marvelous instrument. Its selling power is not the least important feature.
Julius Bauer & Co., Factory, 1335 Altgeld St., Chicago, U. S. A. Established 1857

MEHLIN
PIANOS

The only substantial im-
provements in piano-tone
production made in forty
years are the result of
Mehlin research. These im-
provements are embodied
only in Mehlin Grands and
Uprights—the highest devel-
opment ever attained in the
art and science of piano con-
struction.

PAUL G. MEHLIN & SONS
Waterroom
509 Fifth Avenue (near 42d St.)
New York
Office and Factory
West New York, N. J.

MATHUSHEK
GRAND, UPRIGHT AND PLAYER PIANOS
NEW HAVEN AND NEW YORK
MATHUSHEK PIANO MANUFACTURING CO.
132nd Street and Alexander Avenue New York City

Chicago Hears Tales of Hoffman for First Time in Several Years

Practically a New Cast Used for Popular Revival—Il Trovatore Given for First Time This Season—Barber of Seville Superbly Done—Fine Die Walkure Performance Warrants More German Offerings—Other Operas of the Week

TALES OF HOFFMAN, DECEMBER 2 (MATINEE)

CHICAGO—After an interim of several years, Offenbach's Tales of Hoffman was revived by the Chicago Civic Opera Company and, presented with a practically new cast and completely new scenery. It proved a happy addition to the regular repertory of our company. One of the aims of the Chicago Civic Opera management seems to be the rejuvenation of old operas, and in this it completely succeeds in pleasing the taste of the present generation. Modern scenery is well suited to such a fantastic opera as The Tales of Hoffman, and before reviewing the work of the principals, chorus, orchestra and conductor, a special word of praise seems to be in order for the stage manager of the company, Charles Moor; for Mr. Beatty, the technical director, also for the designer of the scenery, and for all those who are connected in a mechanical way with the production.

Fantastic was the mise-en-scene of the second and third acts, while the prologue and the epilogue minutely followed old traditions. It has been a long time since, in operatic productions, mechanical devices, such as a bird opening its wings and beat while its vis-a-vis, a grotesque monster, dances whenever back and side curtains automatically open. True, in many ballets such devices have long ago made their appearance on the stage, but in Hoffman's this was, at least as far as Chicago is concerned, a novelty. Everything in Spalanzani's home moved mechanically, and the setting, baroque as it was, gave a touch of extravagance, very appropriate in the Tales. The scene in Venice was likewise exotic, yet magnificent to the eye, even though, unless it be in the municipal parks in Venice, we had never noticed cypress trees growing in the canal city of Barcarolle fame. The last act was weird in its dress and the melodramatic note was carried to perfection.

Having sung the praise of the stage director and his associates, first place in the cast must be given to Vanni-Marcoux, the famous actor-singer, who appeared in the four roles of Lindorf, Coppélius, Dapertutto and Dr. Miracle. In the first, he was such an imposing figure that he eclipsed everything before him, even when seated before his barrel, drinking a stein of beer and proffering not a single word. As Coppélius, his make-up of the Jewish optician was a masterpiece. He did not exaggerate the points that are usually stressed in a semitic portrayal, but remained in the frame of artistry. As Dapertutto, he was the handsome, evil hypnotist who with suavity frightened his friends and acquaintances. As Dr. Miracle, his study was remarkable. He looked a thin giant who added sinister effect to his person by wearing a tall hat that shaded his eyes and gave to his physiognomy a ghastly appearance that was repulsive and hair-raising.

Then, too, Vanni-Marcoux sang gloriously whenever opportunity permitted him to display his voice to best advantage. He does not sing two roles alike. A nobleman does not speak with the same accent as an apache. Lindorf does not ejaculate words as does Coppélius; nor does Dapertutto resemble Dr. Miracle vocally. Vanni-Marcoux suits his voice to his delineation of a part. The voice can be young or old, solid or feeble, agreeable or acid to the ear, and as versatile as Vanni-Marcoux is as an actor, he is more versatile as a singer and interpreter. If it were only to permit opera-goers to witness him in those four parts, the management would not have erred in bringing back into its repertory an opera that has heretofore weathered storms in its

time solely through the Barcarolle. Today there are many other reasons why The Tales is popular and the principal one is Vanni Marcoux.

Rene Maison, whose singing reminds one more and more of Lucien Muratore, was capital as Hoffman. He sang delightfully from the beginning of the opera until the end and won the warm applause of the public after his various arias. Maison, too, has studied the part thoroughly and he proved himself once again a very intelligent comedian—one who can act a poet as well as a soldier or a knight of the grail. Maison is a tenor of whom the Chicago public is justly proud, one who always gives of his very best.

Helen Freund voiced most agreeably the role of Olympia, which her small stature and doll-like appearance made very realistic. She was a real porcelain doll, an automatic toy, who sings and walks mechanically with the assurance of a human being. Her success was complete.

Stage beauties have often displayed their charms on the operatic stage as Giulietta. Many singers who could not sing at all, but who looked good to the eye, have been cast often as the courtesan, Giulietta, since Offenbach's opera first saw light at the Paris Opera Comique, where it is known as the Contes d'Hoffman, the title it should bear here, since the opera is sung in French. The present titular of the role is also a beautiful woman, but this time one who also possesses a beautiful voice. Marion Claire, a girl in her early twenties, has been well endowed by nature. She looks ravishing to the eye and her charming manner and lovely mien added materially in making her courtesan a delicious vision. Miss Claire also sang delightfully the role of Antonio and rose one step higher on the ladder of operatic fame in her two new roles.

Irene Pavloska was satisfactory as Nicalus. Desire De-frere was less boisterous than of yore as Spalanzani, which the Belgian baritone sang as a light tenor. Edouard Cot-reuil made a great deal of Crespel; likewise, Jose Mojica of Franz. The balance of the lengthy cast was uniformly good, the chorus men and women sang as though they were enjoying it hugely and the orchestra under Henry Weber's direction performed its duties most agreeably and diligently. Weber's keen musical discernment is more and more in evidence. There is a long span between Wagnerian operas and Offenbach's, yet the young American conductor seems as much at home when conducting heavy operas as in farcical pieces. A great measure of the success of the performance is therefore due to Weber's efforts.

LA BOHEME, DECEMBER 3.

Boheme was repeated with practically the same cast.

IL TROVATORE, DECEMBER 4

The old favorite, Trovatore, was given for the first time this season with Antonio Cortis replacing Charles Marshall (indisposed), Richard Bonelli, Virgilio Lazzari, Cyrena Van Gordon and Eva Turner. Giorgio Polacco conducted.

Antonio Cortis, who, since the beginning of the season, has shown marked improvement in all the roles entrusted to him, has been in great demand, as he knows so many operas that the management considers him a sort of Heinz of fifty-seven varieties fame. Thus, whenever a tenor is incapacitated, Cortis is called upon, and gives entire satisfaction. This was again evident, as his Manrico left little to be desired.

Richard Bonelli sang with distinction and acted in like

manner the role of the Count, in which he is always admired by the Chicago public.

Virgilio Lazzari did a great deal with the role of Ferrando—so much, indeed, that after the first scene he was recalled several times to acknowledge enthusiastic plaudits.

Cyrena Van Gordon disfigured herself to appear as the old, haggard Azucena—a role she always voices so well as to call for the highest praise. Stride la vampa was given so forcefully and beautifully that the public reacted as a

(Continued on page 20)

Portland Symphony Honors Schubert

Maier and Pattison Please as Soloists

PORTLAND, ORE.—In observance of the Schubert centenary, Portland Symphony Orchestra, Willem van Hoogstraten, conductor, opened its second evening concert with the overture to Rosamunde. This time the orchestra had the assistance of Guy Maier and Lee Pattison, pianists, who played Mozart's Concerto in E flat major for two pianos and orchestra, also Sowerby's Ballad for the same instrumentation. In short, Messrs. Maier and Pattison made a big hit with the audience, which numbered more than 3,500 Oregonians. Other works conducted by van Hoogstraten, of whom Portland is justly proud, were two excerpts from Wagner's Twilight of the Gods, and Glinka's overture to Russian and Ludmilla.

A huge crowd also attended the orchestra's first matinee concert for young people. Explanatory talks were given by Conductor van Hoogstraten, who is training a large chorus to sing with the orchestra.

J. R. O.

Adelbert Wells Sprague Re-elected Conductor of Maine Festivals

BANGOR, ME.—Prof. Adelbert Wells Sprague was re-elected conductor of the Eastern Maine Music Festival Association at the annual meeting of the board of directors of the association. The officers elected are: president, Clarence C. Stetson; vice-president, Louis C. Stearns; secretary, Wilfrid A. Hennessey; treasurer, Sarah P. Emery; executive committee, Frank R. Atwood, Wilfred A. Finnegan, Harry W. Libbey, William McC. Sawyer, Louis C. Stearns, Clarence C. Stetson. Directors are Frank S. Ames, Machias; Harold S. Boardman, Orono; Lyman Blair, Greenville; Harry L. Crabtree, Ellsworth; Henry B. Eaton, Calais; Ed-wijn M. Hamlin, Milo; Walter J. Riedout, Dover-Foxcroft; D. W. Rolling, Dexter; W. H. Waterhouse, Old Town; Frank R. Atwood, Albert E. Bass, Franklin E. Bragg, Henry F. Drummond, Mrs. Sarah P. Emery, Mr. Finnegan, A. Langdon Freese, Fred A. Gilbert, Mr. Hennessey, Mrs. Frank Hinkley, Mr. Libbey, Mr. Sawyer, Adelbert W. Sprague, Mr. Stearns, and Mr. Stetson.

Arrangements for the spring music festival in May are already being made by Mr. Sprague.

L. N. F.

De Sylva, Brown & Henderson Adds to List

De Sylva, Brown & Henderson, music publishers, announce that their recital-song department has added to its list new numbers by Henry Hadley and also by Alfred Robyn.



"IOWA'S OWN VIOLINIST"

Such is the appellation by which Ila Niemack now has become known to musicians and music lovers throughout the country. This is the result of having her talent recognized by prominent citizens of her home town, Charles City, Ia., as well as by music clubs and civic organizations in that state. Many appearances have been made under these auspices, and each time with the success to be expected from a young artist of the fine calibre of Miss Niemack. Her engagements, however, are not confined to the state of Iowa, for she is at present on a concert tour of the East, and during the course of the season will make appearances in various other parts of the United States. (Photo by Moffett.)

Cleveland Orchestra Presents Schubert's E Major Symphony for First Time in New York

Conductor Sokoloff and His Men Arouse Enthusiasm of Large Audience by Their Superb Rendition—Other Offerings Likewise Please

Nikolai Sokoloff and the Cleveland Orchestra came to Carnegie Hall in superb form for an evening concert that filled the auditorium with a deeply interested and warmly applauding body of listeners.

The enthusiasm was richly deserved for not only did Sokoloff give his usual keenly musical and highly temperamental readings, but also he afforded his audience the opportunity for a first New York hearing of the Schubert symphony in E major, orchestrated by John Francis Barnett from sketches left by the composer. (The genesis and history of the work have been told in these columns heretofore.)

The Schubert symphony is not one of that master's best scores, but it is a melodious and gracious composition, with a few episodes that distinguish the genius who wrote his Unfinished Symphony just one year later. Barnett's orchestration is reverent, refined, and musicianly, and also "Schubertian" enough to warrant the undertaking.

A scintillant performance of the Wolf-Ferrari overture to The Secret of Suzanne, opened the program engagingly. The orchestra played with lovely clarity and precision.

A March of the Orient, by Joseph Schillinger (a Russian

composer now visiting America) proved to be a short, resounding and modernistic piece of writing, of no particular individuality. Its general atmosphere is hardly joyous. The marchers of this music were seemingly in a savage mood and on sinister errand bent. Sokoloff and his men played the opus with tremendous vim and virtuosity.

The second half of the program consisted of Wagner, Mme. Gertrude Kappel sang excerpts from Tristan and Isolde (Liebestod) and Goetterdaemmerung (Immolation finale) and although she was not in her best voice, put all her intense feeling and dramatic delivery into her performance, and was rewarded with hearty response from her auditors.

The orchestra contributed the Tristan and Isolde prelude, and Siegfried's Rhine Journey, in both of which Sokoloff showed himself possessed of the rich fancy and passionate intensity which Wagner's scores require even in concert version. The tone of the orchestra was full and rich and they rose magnificently to the imposing climaxes demanded by the leader.

The applause continued long after the closing number and Sokoloff had to come forth and bow his thanks time and again.

VIENNA'S IMPRESSIVE SEVEN DAY SCHUBERT FESTIVAL

Innumerable Visitors, Speeches and Unveilings—Three Operas Revived—Bachaus' Schubert Recital—Celebration Hardly Halts Concert Life—Many Americans Win Success

VIENNA.—Was Schubert a musical genius—or was he a mediocre composer, musically imperfect, morally debased and ethically defective? That is the question which remains as the aftermath of the Vienna Schubert Festival which has just passed over us and leaves us rather crushed by the intensity of Vienna's love for her "Song King." Vienna's musicians, her music-lovers and her official personages, all from President Dr. Hainisch, and Premier Dr. Seipel down to the Man in the Street, spent a strenuous week stumbling from concert to concert, from reception to reception and monument unveiling to monument unveiling, joining the world at large in homage to one of the world's greatest geniuses and most lovable men.

IT IS TO LAUGH

While all this was going on, a gentleman in official musical function significantly named Lach undertook to cure Vienna and the world in general from their overestimation of a certain musical dilettante called Franz Schubert. The said Mr. Lach whom fate or protection had a year ago placed at the head of the Vienna University's music department, much to the bewilderment of everyone, saw fit, in a public memorial address, to declare Schubert a composer of insufficient mental and technical equipment, lacking in formal craftsmanship as well as morals, a parasite and ne'er-do-well devoid of ethics, and a self-satisfied philistine. A pity it happened in the city of Schubert, and small wonder it happened in the city of Berté, the crafty man who first undertook to depict, in his operetta *Das Dreimäderlhaus*, Franz Schubert as the small, mentally limited and sentimental tenor-lover who doted on wine, women and—occasionally—song, a rotund gentleman who barely managed to intersperse a new song or two between his lucid and alcoholic orgies. In the town where Schubert starved during his life time, royalty-greedy compilers have since managed to make fortunes by culling melodies from the rich treasure of a helpless dead genius. The love of humanity has repaid him after his death, the man in the street loves

and sings him—the professors and bookworms remain stolid even now.

TIMES CHANGE

Let it be stated at once that this was the single instance, though a deplorable one, of a lack of intellect and tact. Otherwise, Vienna, her inhabitants and her official personages united in redeeming the sins of their ancestors. Even poor Franz Schubert would have been happy could he have seen the realization of one of his great dreams: his triumphal entree at the Staatsoper as a successful operatic composer. Twelve times he tried—and failed in the theatrical field. Rosamunde, *The Twin Brothers*, *The Conspirators*, *The Magic Harp*, *Alfonso and Estrella*—are as many disappointments; some of them rejected and never produced, some played during Schubert's life or after his death, and all of them failures. The naive master lacked both the unscrupulousness of the theatrical writer and the gift of self-publicity and diplomacy needed for the precarious theatrical game. When *The Twin Brothers* were ultimately received, poor Schubert sat unknown in the gallery, unable even to acknowledge the plaudits of his friends (who braved the hissing opponents) for want of an evening coat or a clean shirt.

HEGER'S ROSAMUNDE

Now a splendidly dressed audience witnessed the revival of *The Conspirators*, *The Twin Brothers* and Rosamunde at the Staatsoper. *The Conspirators* (which the Imperial censor once feared for its "revolutionary" title) has since been re-named *The Domestic War*; a naive story not devoid of humor, with lovely, though perhaps none too theatrical music, and certainly not of the type to shake the supremacy which Rossini held in Vienna's operatic theaters during Schubert's life.

The Twin Brothers is a charming and amusing piece. A German critic, a hundred years ago, declared it "unsingable, over-orchestrated and over-original." That sounds familiar to us now, in connection with many a living composer. Today the little piece is not only singable but really grateful. Rosamunde—how many are familiar with more of it than the famous ballet music—remains as undramatic and ineffective today as ever. Robert Heger, bent on unveiling its beauties as "pure music," had the ingenious idea of transforming it into a ballet pure and simple. Sacha Leontjeff, the new ballet master, helped with fine choreographic and scenic ideas, and Schubert's child of sorrow was at least reinstated, if not in its complete original form. The three pieces, conducted by Heger, were a triumph for Schubert and for the Vienna Opera.

SCHUBERTIANA

To Heger, incidentally, fell an important share in the concert portion of the Schubert Festival as well. It is, of course, impossible to mention at length the innumerable concerts which formed the Festival, interspersed with social events and official manifestations. A few only must suffice. The performance of the E-flat major Mass under the auspices of the Gesellschaft der Musikfreunde (under Heger); the chamber music evening of the Rosé Quartet which united with the great Bachaus for a beautiful performance of the Trout Quintet; the Schubert recital of Bachaus, which was a triumph of pianistic perfection; the playing of the Busch Quartet, justly known as an all-star organization; the choral concerts of the Schubert Bund and the Männergesang Verein; Schubert recitals of Elizabeth Schumann, Hans Duhan, Alfred Jerger and Mia Peltenburg; and, of course, the Philharmonic extra concert under Wilhelm Furtwängler's magic wand, which marked one of the greatest orchestral feats ever accomplished by a great orchestra under a great conductor.

ON SCHUBERT'S TRAIL

A most impressive festivity was a concert given in the room where Schubert died, at No. 6, Kettenbrücken Gasse,

VIENNA HONORS FRANZ SCHUBERT

(Left) The new Schubert Fountain, dedicated during the Schubert Festival and situated near Schubert's birth house. (Below) Vienna's City Hall illuminated on the centenary of Schubert's birthday



on the very day and at the very hour when Schubert left the world a hundred years ago. A simple house and a more than modest little room; a laborer dwells there now, who gladly yielded it for the little ceremony. Black carpets were laid, and black draperies hung, and candles barely lit the small room, its historical atmosphere strangely contrasting with the microphone of the broadcasting apparatus. Some songs were sung and some chamber music played, amid tense silence, while thousands waited outside in the street.

Thousands again turned out for the ceremonies at Schubert's grave and monument, and for the unveiling of a lovely Schubert fountain placed in the immediate neighborhood of his birthplace. Schoolboys and girls gave a serenade in front of Schubert's birth house, Nussdorfer Strasse, and tens of thousands came for the solemn electric illumination of the City Hall arranged in honor of Schubert and in the presence of many foreign guests, among them the mayors of a number of great German cities. It was a nation-wide celebration and Vienna honored herself by honoring one of her greatest men.

STARS GALORE

The seven-days' commemoration barely succeeded in halting for awhile the onslaught of concert artists of greater or lesser caliber. Vienna's concert season is once more in full swing, and the number of concerts is overwhelming. Impossible, of course, it is to go into detail; and superfluous where the artist in question is well known and beloved both here and in the world at large. What new could be said—classing them not by rank but by instruments—of Ignaz Friedman's Chopin and Schumann, of Borowsky's mature artistry, of Mischa Levitzki's amazing technical perfection, of Rosenthal's pianistic wizardry, or of Myra Hess' noble style? What new—to proceed to violinists—of Szigeti's fervent inwardness, of Heifetz' stupendous accuracy, of Vasa Priboda's supreme command of his instrument, of Spalding's pose-free seriousness and sincerity of delivery, and of Huberman's bewitching tone and grandeur of conception?

A NEW VIOLINIST

Rather than carry coals to Newcastle by singing the praise of established stars, let us look toward the new names on Vienna's musical horizon. After Alfredo San Malo, who, coming back after his successful debut, faced a crowded hall (notwithstanding the dangerous competition of Huberman's recital next door), there was a small sensation, "made in U. S. A.," at the debut of Benno Rabinof. The recommendation of his master, Leopold Auer, went a long way toward raising our expectations; they were surpassed by Rabinof's Beethoven, Vieuxtemps and Paganini (*Witches' Dance*). His was a big and real success such as seldom falls to a new artist in Vienna.

AMERICAN PIANISTS

In the pianistic field competition has been keen. What with the international giants beside him, the new artist had a difficult stand. To hold his own in such illustrious company means much. There was Rock Ferris, a French pianistic product of American birth and international qualities. It is seldom that a young artist commands such assurance, such individual style and such plasticity of readings. Poetry is the distinguishing feature of his playing, and Brahms' F minor sonata had that and abundant temperament besides.

Alfred Blumen is a son of this city and well liked here. His many friends assembled gladly to welcome him back after a prolonged absence, interrupted by occasional visits. A home-coming, too, was the recital of John Powell. He learned and grew here, in the Leschetizky circle, and was a favorite before the war. Returning after fifteen years, he faces many old comrades and as many new hearers. His Beethoven (opus 111) revealed him as a fine specimen of the "thinking pianist" and his Liszt and Chopin as a brilliant technician and virtuoso.

VOCAL STARS

Richard Crooks' success was so significant at his first two concerts, that a third one seemed a logical necessity. Vienna much loves his tender mezza-voce effects, and for that is willing to overlook the absence of a really brilliant forte in the top register. A young Hungarian pianist named Illy Wechsler, created a splendid impression as assisting artist.

Giannini, the great Dusolina, has at last found her way to Vienna. Her lovely voice was greatly admired, and her linguistic versatility duly praised. If some reserve prevailed regarding the splendor of her high notes, the beautiful middle and low registers more than atoned, and the second concert will surely be in the nature of a big event.

Mary Lewis, the radiant, remembered from her Marguerite debut at the Volksoper some years ago, again gave pleasure to the eye and was very happy in her folk-songs. George Baklanoff, whose ascendancy began at the Vienna Opera fifteen years ago, may count on his enthusiastic admirers even when he transplants his theatrical gift to the lyric concert stage. His song interpretations are not in accordance with concert style but always interesting and intensely gripping. A genuine recital artist, on the other hand, is little Lucia Chagnon, a charming singer from overseas. She paints miniatures where an artist like Baklanoff applies the big brush in forceful strokes to a huge canvas. Her voice is lovely, and her singing convincing through its taste and sincerity.

PAUL BECHERT.

Sessions Gives Interesting Program

The South Methodist Episcopal Church of South Manchester, Conn., Archibald Sessions, organist and choir-master, offered a musical program on Sunday evening, November 18, with special prominence given to the composer Guilmant. His organ symphony in D minor was played by Mr. Sessions as a prelude, postlude and offertory in the service, and the choir sang his Mass in E flat, the first two parts, the Kyrie and the Creed, being sung before the offertory and the balance of the mass after it.

London's Newspapers Celebrate Franz Schubert Centenary

E Flat Mass and Song of Miriam Heard—Elena Gerhardt Gives Schubert Series—Young American Pianist Scores—A Flood of Chamber Music—And New Works

LONDON.—As in the case of the Beethoven Centenary last year, London has been holding an intensive, if unofficial, Schubert celebration—in the newspapers. For the past fortnight, these alleged moulders of the public mind have indulged their sentimental imaginations to the utmost and filled their columns with information about the Viennese composer, which, for the most part, was as untrue as it was romantic. But the public mind, as exemplified by performing artists, has revealed a grievous disinclination to be moulded and, as a result, comparatively little Schubert music has been heard in the concert halls.

BUNYAN VS. SCHUBERT

The British Broadcasting Corporation, indeed, celebrated his centenary together with—Bunyan's tercentenary in one grand wash-up at the Queen's Hall. It was the fourth concert of their regular series and the debut of the new B. B. C. chorus. Granville Bantock had been invited not only to conduct the concert but to write an oratorio on the Pilgrim's Progress for the occasion.

According to the program notes, Mr. Bantock, being a busy man, had had to complete the work in four months, a fact, which—again quoting the program notes—"recalls the feats of Mozart and Schubert." Unfortunately all further similarity was conspicuous by its absence and we could only wish that the work had required more of Bantock's time and less of the public's; it lasted nearly two hours. Schubert being dead only one-third as long as Bunyan, he required less time to be remembered, and it was his little B flat major symphony, No. 5, which was performed. Although an early work (Schubert was twenty when he wrote it) it has "drive" and a pristine charm which make it quite as worthy of performance as the early Mozart works which Beecham has been reviving.

It is natural that in the land of choral singers Schubert's compositions of this genre should be among the first to be revived. The Royal Philharmonic Society gave a fair performance of the E flat major Mass under Sir Hugh Allen (Sir Hamilton Harty, who should have conducted, being ill), and the Royal Choral Society performed the Song of Miriam. In each case the singing was the better part of the performance.

CELEBRATION FOR DAME ETHEL—AND SCHUBERT

But here, again, as at the B. B. C. concert, the Schubert celebration played a secondary part, Dame Ethel Smyth's Mass in D being the chief attraction. It is the year of the venerable Dame's seventieth birthday and she is being justly feted in her own country. In spite of the king's illness, Queen Mary was present and listened to an unusually good performance under Malcolm Sargent.

An orchestral concert that was devoted entirely to Schubert, however, was the second of Robert Mayer's series for children. These concerts have the advantage of a small, picked orchestra, which has long been the best in London, of an enthusiastic backer and an equally enthusiastic and capable conductor, Malcolm Sargent. With such a combination it is small wonder that an all-Schubert program should have attracted several hundred more listeners than could be accommodated.

Two chamber music ensembles have paid their tribute. Cortot, Thibaud and Casals drew about eight thousand people to the Albert Hall—in one of the worst storms London has known—to hear the B flat major trio, and the Léner Quartet, which may soon be heard in New York, devoted one of their chamber music series to the D minor quartet (Death and the Maiden) and the Octet. Also Yelley d'Aranyi, in the miscellaneous program of her recent recital, included Schubert's Rondo Brilliant.

SINGERS TO THE FORE

But the singers, as a class, have made the best showing, and of these, Elena Gerhardt is making the most festival-like contribution. She is giving a series of four Schubert concerts—two of which have already taken place with great success. Songs from the Schwanengesang, all the Goethe settings, the whole Winterreise and a number of unfamiliar songs as well as many old favorites make up the programs. Schubert's most popular cycle, Die Schöne Müllerin, she left to her brother, Reinhold Gerhardt, who made his London debut on this occasion. A voice of unusually lovely quality and excellent diction were rather offset by a tendency to over-sentimentalize. He had a full house, however, and a real success.

An unusually musical, intelligent, and moving performance of the same cycle was given by the young English singer, Mark Raphael, who has once before been praised in these columns. He is fulfilling the promise of his debut and already belongs to that very small band of genuinely interesting lieder singers. Another baritone who attracted a large and thoroughly appreciative audience, was Reinhold von Warlich. His program comprised no less than the complete Schwanengesang and the Moussorgsky cycle, Sans Soleil, both of which, so far as I know, were thus heard in London for the first time within memory. Warlich was at his best in the second group, which made a profound impression. His partner at the piano was the well-known composer, Philipp Jarnach.

PASSING TRIBUTES

Other singers have paid passing tributes. Elisabeth Schumann included two groups of interesting Schubert songs at her first London recital this season; a recital, by the way, that packed the Queen's Hall on a Saturday afternoon. Myra Mortimer, American contralto, also had a group of practically unknown Schubert songs, including Heimliches Lieben, Der Wanderer an den Mond, Selige Welt and Die Gestrine. Most of the rest of her program was equally courageous and praiseworthy. Four old English and five comparatively unfamiliar songs by Hugo Wolff made one regret the group of American trifles at the end which formed a distinct anti-climax. Myra Mortimer's big beautiful

voice unfortunately gave the impression of unwieldiness, due to the lack of a clear attack and to very audible breathing. It would be a pity for such a singer not to correct these two small faults when she has so much else at her command. For, besides the unusual volume and quality of her voice, she has excellent diction, a perfect pronunciation of both English and German (two very rare qualities for an American), seriousness of purpose and real charm.

A BROADCASTED CELEBRATION

But while London concert goers have, with few exceptions, heard only scrappy or inadequate performances of Schubert's works, the vast, invisible audience reached by the broadcasting artists have not been similarly deprived. Hardly a day has passed, for several weeks, that some of the master's music has not been sent forth to one hopes—eager listeners. Works for piano, for violin, and for orchestra, vocal music and chamber music have all been struggling with Morse signals and statics, to say nothing of the baby cyclones that are the latest thing in English weather. If, after this year, there is a man, woman or child within reach of British sending stations who does not know who Franz Schubert was, it will not be the fault of the B. B. C.

The proportions which the flood of non-Schubert concerts has taken on, place them beyond all possibility of being adequately dealt with in this letter. As usual, there have been pianists galore, including Paderewski, whose rhythmic aberrations and dynamic brutalities would cause him to be promptly and thoroughly snubbed, were he a young man starting out afresh. But his gray hairs and past triumphs have put him in the class of unassailable heroes, not only with the vast audience which crowds to hear—and cheer—him at the Albert Hall, but with the mighty press as well. Pachmann is just as universally beloved and Levitzki, too, though still young, has already created a snug nest of popularity which he will be able to occupy with little further effort for the rest of his life.

Nicolas Medtner has thoroughly "caught on" here both

as pianist and composer. A recital of his piano works and songs (expressively sung by Tatiana Makushina) aroused extraordinary enthusiasm from the large audience and a number of the leading critics. Ernest Newman even goes so far as to say that he is the only one among living composers who "has the combination of imagination and technic necessary to continue the masterly work of Wolf."

BEVERIDGE WEBSTER'S SUCCESS

Beveridge Webster, an American youngster whose pianistic fame is beginning to spread, startled a London audience recently with his almost uncanny technic, his intuitively musical, even though youthfully exaggerated interpretations, and apparently unlimited power. The results of his bold attempt on Schumann's G minor sonata showed great promise, while simpler works, like Ravel's Jeux d'eau and Chabrier's Bourée Fantasque, whose spiritual contents are within his grasp, were re-created with a truly remarkable musical insight and imagination. If Webster resists the tempting path of sheer pianistic virtuosity there is little doubt that he will develop into a really great pianist.

THREE HARPSICHORDS AND THEIR SUCCESSOR

It must have been an unusually powerful set of magnetic waves that brought three harpsichord recitals within four days. Wanda Landowska, who gave the first, is so well known that one needs only to mention her name to conjure up the picture of a harpsichord. Her recent illness, which has induced her to cancel her second concert, may also have accounted for a certain hardness of tone that she displayed for the first time. Otherwise her playing was as brilliant as ever.

Less of a virtuoso, but perhaps more seriously musical, is Alice Ehlers, her quondam pupil, who three days later made her London debut with marked success. Her concert had the added interest of sixteenth, seventeenth and eighteenth century songs and duets beautifully sung in perfect style by Martha and Marietta Amstad, to harpsichord accompaniments. A Marcello-Bach harpsichord concerto and a Bach-Elbel fugue were two of the most interesting works on an interesting program.

The third harpsichordist, Violet Gordon Woodhouse, is very popular in London partly, perhaps, because she plays so seldom and partly because she dresses to match the quaint outlines of the instrument. One has the sensation of being in an antique shop and being asked to make due allowance for the age of the offered "bibelots."

M. S.

MOOR'S DOUBLE-KEYBOARD PIANO IN CONCERT

A modern successor of the harpsichord, the Moor double-keyboard piano, was "demonstrated" at a Queen's Hall concert.

(Continued on page 18)

Monteux Conducts Opera in Amsterdam

Jane Bourguignon an Ideal Carmen—Hollanders Dislike Bartok Concerto—John Powell's Success

AMSTERDAM.—Pierre Monteux has added to his activities as a symphonic conductor those of an operatic conductor; and it was he who wielded the baton at the excellent per-



Brookwell photo

PIERRE MONTEUX

formance of Carmen given by the Wagner Society a short time ago. The title role was sung by Jane Bourguignon, who made an exotic, bewitching cigarette girl, vocally and histrionically ideal in the part. Marcel Journet was an imposing Escamillo and René Lapelletrie an excellent Don José, especially in the last act when he rose to great heights. The minor parts were all admirably filled, not to mention the chorus, which showed the happy results of thorough drilling. André Bol, who made the scenery, created a Seville that was strange and fantastic, a perfect setting for the gorgeously colored costumes especially designed by Vera Soudaikina. But a large part of the credit for the superior quality of the performance went to Monteux.

A NEW RUSSIAN VIOLINIST

There have been several of the bi-weekly concerts at the Concertgebouw since our last letter. Two interesting artists who are well worth mentioning have appeared with the orchestra. One is Nathan Milstein, a youthful Russian violinist, who electrified his audience with Glazounoff's concerto, in which he displayed an extraordinary technical assurance and subtlety of rhythm.

TOO ADVANCED

The other artist was Bartok, who played his own piano concerto to ears which, for the most part, were unwilling. In fact, we can truthfully say that we did not like the concerto because we could not understand it. We hope to grow. In any case, he was regarded with much respect and had a succès d'estime.

JOHN POWELL

John Powell, the American pianist, has played his Negro Rhapsody and won a great success. A second soloist on the same program appeared with him, namely Bertha Seren, and sang three songs of Ravel with great finesse. She is a worthy artist who has the rare ability of creating an atmosphere. She was masterfully supported by Monteux and the orchestra.

THE FISK JUBILEE SINGERS

The great interest taken here in negro singers was evinced by the size of the audience which gathered to hear the Fisk Jubilee Singers. The spirituals which they sang comprised the greater part of the program and there was a certain monotony in such abundance. Best of all was one of the psalms which was beautifully sung. They had a great success.

Dr. Ludwig Wüllner, who is celebrating his seventieth birthday this year, honored the centenary by giving a Schu-



JANE BOURGUIGNON

bert evening. His personality is as imposing as ever and he appeared like a prophet of old—an imposing figure. He was accompanied by Ceenraad Bos, who earned a worthy share of the great success.

K. S.



Photo courtesy Aeolian Company ERNEST SCHELLING, AT A PARENT-TEACHER EXPOSITION IN THE GRAND CENTRAL PALACE, NEW YORK
He is about to demonstrate a musical selection, using his own Audiographic recording for the Duo-Art

HELP YOUR CHILDREN TO MAKE MUSIC

By Ernest Schelling

Pianist, Composer and Conductor of the Children's
Philharmonic Concerts, New York and Philadelphia

(This article is reprinted by permission from Children, The Magazine
for Parents)

WHEN music is classified with spinach, castor oil and the like, something happens to music—and to the people who make music. All three, jointly and severally, may be good for body and soul, but thus didactically treated, they fail to arouse the passionate enthusiasm of youth. Martyrs to the cause of stilted music instruction spend hours grinding out scales and tunes and we, however undesirous of martyrdom, dedicate hours of painful listening. And all for what purpose? For the development of a generation of music-haters, victims of incorrect musical feeling.

We have stacks of tracts on child hygiene, admonitions to parents on clothing designed to make strong children stronger and weak children healthier, lists upon lists of Do's and Don't's. Almost every factor, psychological and physiological, in the rearing of the child, is scientifically considered. But music is left very much in the shade.

Fond mamas may still croon lullabies, although they no longer rock the cradle, rocking being bad for modern babies. Sometimes, even before the lullabies have been outgrown, the radio, the phonograph, and other less elaborate music boxes are set in action. The dials are adjusted and the station tuned in, but there the parental responsibility for musical education ceases. Today it is too easy to push a button. One small push, requiring only an infinitesimal exertion, and the room is flooded with music. Practice is no longer a prerequisite of good music. The radio performers seldom practice in public, and the music heard by the average family today lacks those terrible, though charming mistakes which usually grace amateur performances.

And yet, we will never become a nation of music-lovers until there is more home-made music. Lectures and concerts may aid in developing an appreciation of music, but unless there is active participation in the production of the music, the appreciation will be shallow, and meaningless. Passive interest is not enough.

All of this, you may say, does not strike home in your case. Before the phonograph, or later the radio, provided "canned music," no one played for your family. If some of the children were taking music lessons, they considered their duty done with the day's practicing, and when evenings or Sundays came around, stayed far away from any instrument upon which they might be asked to perform. Getting Mary, Jane, or John to play for company was more difficult than persuading them to go to the dentist. And when they did comply with the request to "play something,"

the results were almost as painful. Mary may have played delightfully when no one was listening, but as soon as company was in her room, her playing could not honestly have been called good. Now the phonograph and the radio play uniformly well whether there is company or not. And amateur playing has been relegated to the list of "used-to-bes."

It is not really difficult to induce children to play for company. Suppose, instead of asking Jane to play Rachmaninoff's Prelude, or whatever piece she has been practicing, you sit down and play something. Or if you cannot play, then let someone else play first. If everyone would play, no matter how well nor how badly they performed, Jane would certainly not balk when her turn came.

The most important element in the musical education of a child is the development of an initial interest. Once enthusiasm is aroused, it is easily maintained. One boy started to read about all the composers whose music he played, and heard played, and he discovered that Schubert and his family often played together during the evenings. That prompted him to write me a note: "Schubert's family was fond of staying up in the evening and playing string quartets. Wish my family did that—does yours?"

All of this does not mean that practicing can be converted into a pleasant pastime, nor that children and grown-ups will play their scales without urging. Even geniuses find practicing tiresome, but if children know something about the music they are practicing, it becomes a trifle easier because it is very much more interesting. The popular tradition that one must keep up with the Joneses is excellent when applied to music. There are few things upon which pupils thrive better than competition. If Mary and Jane are studying the same music, there is pretty good chance that both of them will learn to play it better and more quickly. Competition is wonderful stimulus to effort.

Competition within a family is really a good thing, once it gets started properly. Suppose Father plays the viola, Mother the piano, Sister the violin, and Johnny the violon-

cello. Now Father and Mother may not play so very well. They may have started to take lessons with their children, or they may not have practiced for years, and so need a long time to polish their playing. In a family where everyone is trying to play some instrument, it is easier to make everyone practice and try harder. It's in the air.

When should a child start to take music lessons? Usually whenever he wants them. Some geniuses play before they can walk, but most of us are not geniuses, and we prefer to walk before we play. In homes where other people are practicing, the children will want to take lessons as soon as possible.

Three things may happen to a child after he has started to take music lessons. He may decide fairly soon they are not what he thought they would be, and make so much trouble that the best thing to do is to stop the lessons; he may begin practicing like fury, and show evident signs, at least to a fond mother of future greatness; or he may have to be urged to practice, and his progress be only average because his work lacks inspiration.

Generally there is nothing to be done with the child who insists that music does not interest him after teacher, or parent, or both, have made every effort to make the music interesting. Some children just do not like music; and that's that. It is just as difficult to categorically indicate the point at which a child should be considered musically hopeless as it is to list a schedule of ages when music lessons should be started. Such decisions must be made by the individual parents and children. The great danger, however, lies in the too easy discouragement of music aspirations. If half a dozen lessons fail to enable the pupil to play like an artist, or if one teacher does not arouse the enthusiasm of the child, it does not necessarily prove that the lessons should stop. They should keep right on until several additional experiments have proved beyond doubt that further experimentation is needless.

How can you get the child interested in music, especially the child who has already displayed a not too strong desire for it? The easiest way is to discover whether the child understands music, or any part of music. And if he does not, there is the starting point. An eleven-year-old boy once wrote to me: "5/4 time isn't so hard, and I don't know why the conductors make such a fuss over it." He had discovered a few things for himself, because he was interested in music, and his discovery probably made him still more interested in it. The number of born music-haters is really

(Continued on page 17)

INSPIRATION AND CRAFTSMANSHIP

(A Review)

By César Saerchinger

A New York *Hermione* belonging to one of our Modern Little Groups once asked a composer whether his music was Motion, Color or Perfume. A well-known critic, interviewing Arnold Schönberg, asked that dreaded revolutionary whether he considered his *Serenade for Seven Instruments* harmony, counterpoint, or what. The reply in each case was "Music."

Well, that reply evidently won't do; and people will go on dissecting music into its component parts, according to various systems or conceptions of intellectual chemistry. Nietzsche's distinction of the Apollonian and Dionysian elements, the popular differentiation between thought and emotion, inspiration and calculation, and so on ad infinitum, are all expressions—on a higher plane—of *Hermione's* gushing curiosity. The latest of the aesthetic chemists is Eric Blom, who in a delightful essay called *The Limitations of Music*,* tries to draw the fine line sharply between what he calls Invention and Artistry.

It is obvious that every musical work—every work of art, in fact—must consist of these two elements; it is also obvious that they are present in variable proportions, even in what we recognize as a masterpiece. Mr. Blom sets up, for the sake of argument of course (for such things should not be taken too seriously) an arbitrary table of proportions for three of the greatest masters, thus:

	Bach	Mozart	Beethoven
Invention	5	4	6
Artistry	5	6	4
	10	10	10

The figure 10 means perfection, thus perfection does not, according to Mr. Blom, depend on the preponderance either of invention (i.e. inspiration) or artistry (i.e. intellect). It would be obviously incorrect to call Bach the greatest of the three because one found in him a perfect balance between the two.

As a matter of fact one might easily disagree with these rough analyses. Some might ascribe to Mozart a greater amount of invention than to Beethoven, and to Beethoven the greater artistry. Beethoven would still be, to my mind, the greater composer. For there is a difference not merely in the quantity of the inspiration but also in the quality. And while Mozart's invention was perhaps of the more accommodating kind, which easily fitted into the classic mould, Beethoven's was of the obstreperous, volcanic sort which it required the greater craftsmanship to tame. This suggests the idea that the profounder—the more human rather than specifically musical and therefore the greater—the idea, the greater also the craftsmanship required to fashion it and communicate it. It is precisely in the moulding of his thoughts that the titanic power of Beethoven comes to the fore. It is this power, and the incident originality in creating a new style, that proclaim the greater artistry, and not the power of a Mozart to mould his thoughts into the more "perfect" classic forms—or, as Mr. Blom would have us believe, the composer's recognition of the "limitations" of his art. Certainly a lesser genius might take "the necessity of confining himself to certain limits" to heart. But while in life even the greatest man must submit to the laws of nature, it is the supreme artist himself who creates the laws of art.

ARTISTIC SUPERMEN

We cannot sit in judgment upon these supermen, as to whether they have employed inspiration or artistry, simply because we ourselves do not know in most cases where inspiration ends and artistry begins. The line is too indefinitely drawn—even between, say, a melody (as it came to the artist from the depths of the Unconscious) and the continuation of that melody by conscious constructive thought. There is something between the two mental processes, something that might be called inspired workmanship, in which the two activities of creating and fashioning are mysteriously fused. In a lesser genius the dividing line is more easily drawn: one need only compare the "developments" of Brahms, in his less inspired moments, with those of Beethoven to recognize the difference.

Again take the case of Schubert, whom Mr. Blom does not mention and in whom the two ingredients presumably do not make up the required 10. To my mind they do, though it would take a brave man to apportion the percentages. Schubert's craftsmanship is of the kind that refused to recognize "certain limitations." But is he therefore the less great? His inspiration, like Beethoven's, was of a caliber which would not tolerate the limitations of classic forms; and just as Beethoven magnified these forms to hold his greater and deeper thoughts, so Schubert created new and strange moulds to hold his turbulent inspiration. Is he the lesser artist for that? Is Rembrandt a lesser artist than Raphael? The question is idle because no answer can be given. Certainly the perfection of beauty reached by the one induces a spiritual elevation which is akin to that produced by the power and poignancy of the other. We are affected similarly by beauty of form and power of expression. It is the artist's genius alone that can dictate the manner of conveyance.

It may be an idle speculation, but perhaps the answer to Mr. Blom's assertion of Mozart's greater craftsmanship is that, had Mozart been capable of the thoughts of Beethoven or Schubert he would have found his craftsmanship inadequate. He would either have had to "limit," or curb, his inspiration (and by that very limitation he would have become, not greater but less great), or to have adopted methods of craftsmanship which might appear less perfect because the struggle between thought and medium would leave its trace.

Even Mr. Blom seems to recognize this, for to him it is "positively disgusting" to think that had Mozart lived longer he might have had ample time to turn into a romantic, and he sees signs of that in the *Magic Flute*. Now it is precisely the *Magic Flute* which, despite its lack of classic limitation,

remains the most lovable of all of Mozart's works, however superior the artistry of the others may appear.

But we suspect Mr. Blom knows all this. If he sticks to his theme through thick and thin it is because there are so many interesting variations to it. How the "limitations" imposed by art, by the material, by circumstances, may often inspire a composer rather than impede him, is an interesting argument for which he gives chapter and verse. And the thesis is such a convenient peg to hang opinions upon that, since the opinions are good one may well put up with the peg.

PLAYING THE MODERNS

Especially with regard to the moderns Mr. Blom's terse judgments are often very apt. His characterization of Peléas et Mélisande as "a case of acute anemia in five attacks" is cruel but true. So is this about Ravel:

"The music of Ravel is like a drawing-room furnished in the most exquisite taste, but so exclusive a personal taste that the healthy visitor who ranges from one environment to another and enjoys what he may find worth enjoying in each, can bear the scented closeness of it all but for a short while, much as he must admire its delicate and impeccable beauty."

But when he expresses the opinion that Ravel may be "nothing more than the Mendelssohn of the 20th century" he is very hard on poor Mendelssohn, whose spirit will yet rise up and smite his traducers. Mendelssohn, after all, is a master, and if he had written nothing but Elijah he would still be immeasurably greater than Ravel and Debussy combined. Could either of them have written the *Midsummer Night's Dream* music, which he wrote at seventeen, at any age whatever? We must judge composers by their best works and not by their worst.

On Mahler, too, there are some perspicacious sentences. "Mahler," he says "was a traditionalist by nature and a modernist by choice. His music has a curious warp to it that gives one an uncomfortable feeling, not that the composer was insincere, but that he often felt suddenly ashamed of his sincerity." Strauss, on the other hand, is "a fundamentally and sentimentally diatonic composer for whom dissonant harmonic combinations—or what is conventionally regarded as dissonant—have merely the interest that disease has for the physician, a thing to be reckoned with, but standing in need of remedy. . . . Although vastly more daring things have been done since the days when Strauss was deemed the last thing in audacity, his suggestions of hideousness and vileness still strike one as excesses, as transgressions against what seems to him the norm of all that is good and beautiful in music. It is not because of their harshness, but because of their insincerity that they continue to leave the hearer unconvinced and fail to make themselves clear to him as a logical conclusion from sound aesthetic premises."

AN EXCUSE FOR GROWING OLD

By Clarence Lucas

We elderly critics are often told that our day is past, that our usefulness is done, that music has progressed beyond our understanding, that we should retire and give the youngsters a chance. I know the youngsters are right, because I was young once myself and I remember well how very much more I knew and understood at twenty than I am sure of now. This continual progress of the young towards ignorance and incapacity would be sad if we did not see still younger sages and philosophers arriving day by day to follow in the footsteps of the departing Zoiluses and decadent Solons.

Why did I forsake the ambition of my extreme youth and end my career ignobly as a musician and a music critic? I began my life with the hope of owning the shop of the old woman near our school, who sold us gum-drops, cakes, and chocolates. The limitations imposed on me by the scarcity of pennies would not exist when I became the owner of the shop. But with the advancing years the passion of my youth declined. Like Jean Jacques Rousseau, I was remarkable only as a child. When I became a man I ceased to be extraordinary. He said so. He became a mere critic of the French government and helped mightily to bring about the Revolution. Rousseau started as a player of the flute and managed to compose a successful opera. Then, like Paderewski later, he meddled with politics, in a literary way, and did not, like Paderewski, return to his instrument of music. That is why he said he ceased to be extraordinary.

See what time and experience did to that man Saul, for instance. On the way to Damascus he saw a great light which blinded him for three days and took away his appetite. His friends tied a rope to a basket and helped him over the wall of the city by night, and the fire-eating, slaughtering Saul became the eloquent and gentlemanly St. Paul.

Many of us fiery and impetuous youthful critics change in the course of time, without necessarily seeing a great light or becoming eloquent and gentlemanly. And it consoles us in our dotage to reflect on the flight of Time, the assassin who shortens the existence of the youngest critic exactly as rapidly as he curtails our own.

What boy is haunted with a memory of the past? What would it mean to him to find a few dry and faded rose leaves in a yellow letter at the bottom of a drawer? Nothing at all. The golden buttercup and fresh blown dandelion in the garden are far more beautiful to look upon. And some of the newest music has more snap and animation than many of the old songs and piano pieces have—old works which I associate with great artists who have long since joined the silent host in the "undiscovered country from whose bourn no traveller returns."

I am told that it is time for me to forget the music of

I like Mr. Blom's description of Fauré as "a composer whose taste is greatly in excess of his mentality." And the characterization of Stravinsky, in Bernard Shaw's words, as "a professional man of genius" is more than apt. "More than half of Stravinsky's work affords a dire example of the futility of innovation for its own sake. Everlastingly experimenting, pottering, explaining intentions which ought to be perfectly clear, he has little time for real achievement. In the meantime other people do work. Men will come after him and simply take what he leaves—for it is all extremely interesting theoretically—and they will proceed with the conversion of it from an end in itself into means to an end worth pursuing. How deplorable it is that a man of so much talent should waste so much time theorising with the violence of a stump orator, while leaving others to carry out effectively most of the reforms he advocates."

And one is glad to see Manuel de Falla put in his proper place by a comparison with Domenico Scarlatti. Lack of real craftsmanship—or what we have called inspired workmanship—characterize both musicians, but the empty repetitions of phrases, the real poverty of invention in de Falla are far more flagrant. El Amor brujo, says Mr. Blom, is "a veritable Noah's ark" in the way pairs of identical phrases crop up side by side.

*Bars are duplicated, couples of bars are duplicated, groups of several bars are duplicated, longer sections are duplicated, duplications are duplicated, and it is no uncommon thing for a phrase to be stated twice over inside which a shorter one is itself stated twice over."

FOLKSONG AND NATIONALISM

The excuse that folksong material (which de Falla uses so amply) imposes certain restrictions is well answered by saying that "the composer must be the master of the substance he sets out to shape into art, whether it be of his own making or taken from popular sources; in other words while justified in being guided by the limitations of his own personality he must on no account allow himself to be cramped by those of an influence coming to him from without." As for folksong itself, in its natural state, it "does not belong to art, but to life. It is not an art form and it cannot therefore lay claim to style."

Which leads us to the ever present question of "national" art—another favorite argument for "limitation from without." Says Mr. Blom:

"Much of the fallacious reasoning about the value of folk music to the composer is due to the fact that the ardent upholders of it as an invaluable asset to a national school will not see that it can only be this so long as it remains the composer's servant. They are so fascinated by it that they would fain see it become his master. By a topsy-turvy argument they persuade themselves that Vaughan Williams, de Falla, Bartók or Sibelius are eminent composers because they are great musical patriots, whereas a vastly finer tribute would be paid them by the recognition that they would have been just as good artists if they had never come into touch with their countries' indigenous uncultivated music. They would have been different artists, that is all."

There are many more epigrammatic flashes that are worth quoting, such as the tagging of Lord Berners as the "chartered wag of British music," and of the French as the nation "which objects to nothing so much as to being bored, even if the boredom may be due to the attitude of the listener rather than to the nature of the work heard."

There is, methinks, a bit of this French spirit in other nations as well, and I shall leave my fellow-Americans to ponder the remark with care.

Sarasate. The world, so it appears, has made great strides towards a much more worthy music. But I still hear in imagination the ineffably sweet and vibrant tones of Sarasate's Stradivarius. Let the performers of the newer music play like Sarasate if they wish to charm me. Perhaps they play much better than Sarasate ever played. After all these years I may have mixed two sentiments together and given Sarasate credit for more than he deserves. For I remember now that a pair of bright blue eyes set in a pretty face were very near me when I first heard the violin of Sarasate. His music is not merely redolent of Spain. It whispers half obliterated messages and reveals soft glances of cerulean eyes which took their last look at the world of the living more than twenty years ago.

The memory of the past also preserves in perpetual springtime Grieg's violin and piano sonata in F. Why do the newer generations of musicians tell me it has faded from its autumn into the winter of neglect?

To the young ear musical sounds must seem more wonderful than they seem to me. I recall how the mere tones of the various orchestral instruments enchanted me. But a long life as a conductor, composer, and music critic, has dispelled the magic of mere sound. Now I admire ideas, form, structure, purity of style, together with emotional warmth. And most of the standard works have associations for me. Why does the traveler find a strange interest in a folksong of his native land? Because he has associations with it. Associations make us hear our national anthem with a thrill, despite the triteness of the tune. And the musician of experience comes in time to have associations with nearly all the music he hears except the very newest. The young musician has no such associations. He hears all music as so much sound, even as a child appraises the value of all he eats by the taste of it and without a thought about its merits as nourishment.

Another bond of union between the youthful food expert and the young musician is ignorance. Unbounded confidence in criticising is the concomitant of unlimited vacuity. The more a critic knows about the difficulty of the art, the less hard he will be on the little failings of the artist. But the acquisition of knowledge requires long years of study. We elderly critics consequently find ourselves in a terrible dilemma. How can we escape from it? If we remain for ever young, like the maiden on Keats' Grecian Urn, we must remain for ever ignorant. When we grow old we are told that our day is past, that our usefulness is done, that music has progressed beyond our understanding, that we should retire and give the youngsters a chance.

Would that, when I am bent with age and blind, a modern Ponce de Leon might lead me to the fountain of perpetual youth, even as Antigone guided the faltering steps of the sightless Oedipus to Colonus.

*Macmillan & Co., London.

MIDDLETON CAREER A TRIUMPH OF AMERICAN ART

"Mme. Alda called me a fool for refusing the contract, and my wife, too, was very anxious for me to sign and so it was that I finally joined the Metropolitan Opera Company, and filled a four-year engagement with them. But I never did find opera a congenial medium. Oratorio and song recitals have always been my forte."

It was Arthur Middleton, famed American baritone, humorously recounting his first experiences in opera, with a now-it-can-told smile, who found himself thus forced into a contract with one of the greatest opera companies in the world. Literally, the contract had sought out the man, for Mme. Alda had sung Aida in concert form with Middleton and Slezak under Damrosch's direction in Utica, N. Y., earlier in the season and had reported her "find" to her manager-husband, Gatti-Cazzaza.

Why had Middleton so nearly refused? Because his wise old Scotch teacher, Alexander Emslie, in far-away Iowa,



ARTHUR MIDDLETON

had so set the natural current of his young talent toward oratorio and song literature and simplicity in art that even the glamour of a Metropolitan contract could not stir him.

The baritone, whose recent engagement at Bush Conservatory brings a distinguished addition to Chicago's musical circles and a priceless opportunity to the newer generation of singers to learn the art of a master singer, prefaced his career with a boyhood spent in the dust and mud of an Iowa small town, where he says "there were 3,500 people and seven saloons." He was born in Logan, Ia., about a hundred and fifty miles from West Branch—Herbert Hoover's birthplace—which makes Iowa's rating not so bad. Middleton's father, moreover, was the town sheriff and he had the further distinction of being born in the jail-house. Shortly thereafter the family moved to Missouri Valley, and there young Arthur was brought up.

"The status of art in Missouri Valley was rather low in those days," said the singer with a smile, "and I was fortunate in having as a friend the principal of the high school, who, I suppose, thought I was unusual because I would rather sit and talk with him than play with the other fellows."

"At any rate he encouraged me to go to college when I graduated, and after four years under him I set out for

Simpson College and more education. Of course, I was on my own; my family could not help me, and for five years I earned my way through. My voice was a naturally placed instrument and I got marvelous training from fine old Alexander Emslie, who was teaching there."

How marvelous that teaching was Middleton has shown through his entire career for he has never studied with any one else, and the critics of nearly every city in America and at the other end of the world, Australia and New Zealand, have proclaimed the beauty and richness, the sympathy and power of his voice.

"What interested you most at college?" we asked.

"Music, of course, and Shakespeare, and German and English literature. The Shakespeare classes especially delighted me, and how I did enjoy being in the plays we put on. It was not, I think, any special talent for the stage, but I liked any chance at speaking in public. I think I might have been a good lecturer if I hadn't been a singer"—and we both laughed at the possibility.

"It was funny that I should make such good use of my German courses, for when I joined the Met, I did nothing but German roles."

The first professional engagement in the world of art came in an engagement with the Apollo Club in Chicago. The next morning he found himself acclaimed by the critics as a brilliant oratorio singer. One engagement led to another and he was soon filling dates in recital and oratorio in many parts of the country, the Utica engagement that led to the "Met" among them.

There followed a career that makes 100% Americans, who are musically inclined, very proud. Arthur Middleton became the most popular baritone in the country. He was in demand from Maine to California and the more forbidding the critical standard, the more popular this young Iowa genius became. Emslie had foreseen that oratorio was Middleton's own particular field and had directed him well.

Seven seasons of spring festival tours, three with the New York Symphony, three with the Minneapolis organization and one with the old Chicago Symphony Orchestra (now defunct) and concert, oratorio and recital dates from one end of the country to the other have given him justly the title of the "Great American baritone." Such a reputation in America led to demands for his appearance in other parts of the world, and in 1922 and again in 1925 his managers arranged a tour in joint recital with Paul Althouse, in far away Australia and New Zealand.

Middleton's impressions of these trips are interesting. "It was wonderful," he says. "The audiences were very demonstrative and also very discriminating—and so very enthusiastic. From some of the tales the local managers told us, they are also quick to sense an artist's inferiority, so we were much pleased with our reception. The crowds used to line up at the stage door after the concert was over, so that we sometimes had to be rescued by the police—and then they would follow us down the street, telling us how much they liked the concert."

"But Lord, how cold the houses were! We were entertained by people in the highest society and we'd go from one cold room to another in the really beautiful houses and finally sit down to sumptuous dinners where we literally shivered all through the meal. But we never had a cold all the time we were there, so perhaps there is more sense in their system of cold houses than there is in ours of having our rooms overheated."

The public of Australia proved to be like Oliver Twist—they wanted "more." The two artists gave twelve concerts in three weeks in Sydney alone, the same number in the same short time in Melbourne and a smaller number—six, eight or ten—in other cities of both Australia and New Zealand. The press devoted columns of space to the events. It was truly a triumphal tour.

Arthur Middleton has left his mark on the art of the Antipodes as well as in his own native America. But the price of success in these countries of magnificent distances is travel and the result of travel is often weariness. Five



HELEN CHASE,

vocal teacher and coach, whose studios are among the busiest in the city. Miss Chase has a number of well known singers of the opera, concert and light opera stage working with her, and between times she frequently acts as accompanist either in or near the Metropolis.

hundred thousand miles is a long, long trail, but it is more than probable that he has exceeded that distance in his trips to meet the demands of the public to hear his art.

And so in the heyday of his career, and with his art and his voice more beautiful than ever, he has turned his attention to teaching—with limited concert engagements—to the lasting good fortune of the public.

His selection of Bush Conservatory as the location of his studio is a high compliment to that institution. "The standards of Bush are very high," says this master singer, "and the atmosphere is most congenial. Some of my best friends are here, too," and he refers to his long association with Edgar Nelson, with whom friendship is a fine art—"and I am content."

"I find delight in teaching and it is a pleasure to give what I have to the younger men and women who are on the way up in the profession. All my work has been very much my own and I have always analyzed and thought out everything I have done for myself. And now in my teaching that experience yields double interest, because I can give out to others what I know. You know," he adds modestly, "it is not always easy for singing artists to do that. Sometimes those who sing most beautifully hardly know how they do it."

And so the career of a great American singer, still in his prime, is being crowned by the generous act of passing along his art to the American artists of the future. And when he was asked if he liked living in Chicago better than New York, where he has been until last season, this 100% American replied, "Yes, I do. It is much more," he hesitated—"gemütlich." A. K. C.

Kirk Towns Presents Pupils

Kirk Towns presented several of his pupils in recital recently at the Metropolitan Theatre in Seattle, Wash. Those who participated were: Myrtle Garceau, Gladys Wheeler, Julia Angus, Ellen McIntosh, Russell Garceau, Floyd Murphy, Guy Funk, Ralph Boyer, Paul Sterling, Irma Munro, Mrs. Charles Mason, Clara Taylor, Robert Mills, Bernice Carlaw, Thomas Harn, Lucile Murbach. The audience was quick to recognize the thorough training that the aspirants are receiving and was warm in its praise.

Not the least interesting feature of the concert was the appearance of Mr. Towns himself, who in spite of his many occupations has been able to maintain a high standard for his own vocal resources. In his group he included the Eri Tu aria, which he delivered with fervor and deep vocal resonance. The Seattle Times says that this rendition was "a surprising demonstration of vocal virility, restraint and artistry and a revelation of artistic excellence."

Voice Forum Concert for Community Students

Mme. Bell-Ranske, director of the Children's Voice-Forum, gave a recital December 2, presenting children, aged eight to twelve, in a program of songs and dramatic recitations; all showed a control of breathing and dramatic expression that was remarkable. Evelyn Rubin, Helen Smuckler and Harry Felder have already distinguished themselves in the Forum plays, little Helen Smuckler being presented with a silver cup for her splendid acting in The Magic Wand, which is to be repeated in the Heckscher Theater about Christmas time.

Before the recital Mme. Bell-Ranske spoke of the need of voice-training for children as a means to self-development; no study leads to more direct stimulation of nerve control and intuitive inspirational development. Bell-Ranske also spoke of the need of nutritious food for children.

Earle Laros Thrown from Horse

Earle Laros, pianist and conductor of the Easton Symphony Orchestra, was injured recently when he was thrown from his horse. It is understood that an automobile suddenly swerved around the corner and collided with the horse which Mr. Laros was riding. The pianist was thrown to the sidewalk and suffered bruises around the arm and neck, but after first aid treatment was able to conduct the Easton Symphony at the rehearsal scheduled for that evening.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB EARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

Form 1201

SYMBOLS

BLN	Day Letter
NYT	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLY	Week End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1928 NOV 13 AM 10 23

DENVER COLO

LEO EDWARDS

DE SYLVA BROWN AND HENDERSON

745 SEVENTH AVENUE NEW YORK

SANG O'HARA'S GUNS LAST NIGHT HERE OBERFELDER'S CONCERT SERIES

TO PACKED HOUSE STOP GREAT AUDIENCE RECEIVED FIRST PRESENTATION

OF SONG WITH MARKED ENTHUSIASM STOP DELIGHTED

JOHN CHARLES THOMAS

GERMAN INSTITUTE *of* MUSIC *for* FOREIGNERS MASTER CLASSES

AT CHARLOTTENBURG CASTLE (Berlin)

During Summer 1929

Under the Patronage of the
MINISTER OF ARTS, SCIENCES, AND EDUCATION

NOTE: The German Institute of Music for Foreigners was founded with the idea of serving in the international field of music. It is not a conservatory, not a school of music where the student may receive instruction which, divided over a period of years, shall lead logically to musical maturity. On the contrary, master classes of two months duration are offered to musicians who have already reached this state of musical ripeness. Beside this specialized study there will be opportunity for further stimulation in lectures on the aesthetics and history of music. All professors of the institute are representative of the best German tradition in music. The courses are to be given in the months of June, July and August, so that it will be possible for younger concertizing musicians and busy music teachers to attend during their vacations.

President, DR. WILHELM FURTWÄNGLER

FACULTY

Piano
Eugen d'Albert
Edwin Fischer
Walter Giesecking

Orchestra Conducting
Lectures
Wilhelm Furtwängler
Study of Scores and Practical Conducting
Carl Schuricht
(The Symphony Orchestra which the students will conduct is to be made up of members of the Berlin State Opera Orchestra)

Violin
Willy Hess
Joseph Szigeti

Lecturers
Dr. Alfred Einstein Dr. Adolf Weissmann Dr. Hugo Leichtentritt Dr. Johannes Wolf Dr. Curt Sachs

The pupils will be taught personally by the professors.
There will be no assistants or preparatory classes.

The Managing Secretary, H. W. Draber, is now in the United States attending to the registration for the 1929 Season.

Address: Hotel Astor, New York

Prospectus may be had on application to
H. W. DRABER, HOTEL ASTOR, NEW YORK
or to the office of the Institute
Kurfürstendamm 26a, Berlin W 15, Germany

VISIT TO A CHOPIN SHRINE

Alberto Jonás, Noted Pedagogue and Writer, Tells Musical Courier Readers About His Visit to Mallorca
—Other Reminiscences of Spanish Tour

An interview with Alberto Jonás always makes interesting reading, for the eminent pianist, pedagogue, writer (and author of the famous Master School of Piano Playing) never speaks unless he has something to say and he knows how to say it in a manner that instructs as well as entertains.



ALBERTO JONÁS, eminent pianist, pedagogue, and his wife, in the garden in front of the rooms occupied by Chopin in the Convent of Valldemosa, in the island of Mallorca, one hundred miles off the Mediterranean coast of Spain.

The following is the relation of his travels in Spain and the Island of Mallorca, whither he went last summer with Mrs. Alberto Jonás.

In answer to the interviewer's questions Alberto Jonás said:

"Looking over the record of my travels it was somewhat of a surprise to find that when Mrs. Jonás and I returned from Europe it meant my forty-third crossing of the Atlantic Ocean. Yet never have we grown tired of this yearly sailing across the great expanse of waters which the human voice can span now in a second. . . . Nor do we remember a summer trip that gave us such keen pleasure.

"For one thing it was un-hackneyed, and those who would seek less frequented, most beautiful lanes of travel may derive profit by following our itinerary.

"Many travellers imagine that because in Italy the heat is very great in summer it must be equally so in Spain, the altitude of both countries being about the same. This, however, is a mistake. There are three reasons for the summer being much more temperate in Spain: its high level above the sea (the whole Iberian plateau is from fifteen hundred to three thousand feet above the sea); the extremely mountainous character of all Spain; the dryness of the air. It

pride he may feel in his big, powerful, but unbeautiful and not over-clean city, considerably humbled. Such magnificent, broad streets, free from dirt and old newspapers, where chewing-gum wrapper and unsightly ash cans are never seen! Perfect asphalt; imposing buildings designed with unerring artistic taste; scores of squares where well kept trees and beautiful flower beds bring joy to the eye and rest to the soul.

"Madrid has one of the most beautiful parks in the world, the Retiro. Its stately trees, broad avenues and lawns, the myriads of luxuriant flowers that an army of gardeners keeps daily in perfect condition, and more than all this, the exquisite taste shown in the arrangement and execution of gorgeous flower beds, statues, monuments and lakes, justify the pride that Madrid takes in the Retiro.

"Noteworthy is the Museo del Prado, one of the great art museums of Europe. What a galaxy of masterworks! And how artistically housed are those matchless collections of the Spanish, Dutch, Italian and French schools! The tourist who leaves America in order to 'do' Paris and goes to the Louvre, generally only once or twice, in order to see the Mona Lisa (as if there were not there paintings superior to it, to mention only the Immaculate Conception by Murillo, the Jesus and St. John by Murillo, a half dozen by van Dyck), this tourist, I say, should go to Madrid to view the Mona Lisa, also by Leonardo da Vinci, in the Museo del Prado. It has always impressed me as a finer work than the Mona Lisa of the Louvre. Which is the authentic one? I do not know; possibly both.

"I recall that in his Pages Romantiques, a great book, a book that every musician should read, Liszt writes: 'I recently made a visit to the Chateau of the Count . . . where I admired one of the three or four genuine Mona Lisas in existence.'

"Granada—unrivalled splendor of the Alhambra—is known, at least in prose imagery, to those who have read Washington Irving. We spent four days there and four nights, in the magic of Andalusia's full moon, marvelling.

"Málaga, Cadiz—the lure of Spanish Southern skies, tropical vegetation, beautiful women, flashing, dark eyes. Then Sevilla, pearl of the South.

"We beheld Sevilla from the summit of the world-famous tower of the Giralda, a miracle of beauty. We went re-

traveller may have read about it, leaves him stunned when he beholds its one thousand huge columns of alabaster, jasper, and marble, the reckless magnificence of its ornamentation; of San Sebastian, by far the most beautiful, picturesque and elegant sea resort in the whole world.

"And now I have reached what I believe to be the most interesting part of our travels, that which justifies my opening remarks about unfrequented lanes of travel: our trip to Palma de Mallorca, the glorious island in the Mediterranean sea.

"In all books written on Palma de Mallorca the same phrase recurs: 'a bit of Paradise on Earth.' It was, therefore, with no small curiosity that we sailed from Barcelona in the evening, on a bright, dapper little steamboat, the Alfonso XII. Early the next morning the sixty-mile long island of Mallorca (in English, Majorca), rose from the waters and as we entered the huge bay of Palma our expectations, fear of disillusion, all were forgotten in the enchantment of what we beheld.

"The sky is never so azure, the sea never of such a peculiar turquoise-like blue as around the island of Mallorca. Nowhere the air so balmy, nor the feeling of peace and quiet, of aloofness from the rest of the world, so pronounced as in that magic island. Chains of very high mountains offer a startling contrast to the beautiful, fertile valleys. These mountains are the prolongation of the mountain system of southern Spain which drops suddenly into the abyss of the Mediterranean sea, can be traced deep down in the waters and reappears five thousand feet high on the verdant island.

"Tropical vegetation, trees not seen elsewhere, cleanliness and tidiness, soft-spoken, gentle people who use a language slightly different from the Spanish, a subtle charm pervading everything and difficult to precise, and, above all, the sense of being off the beaten track, such were our impressions.

"The bay of Palma has never been photographed in its entirety because it cannot be done; it is too large. As we sat on the balcony of our apartment in the extremely beautiful Hotel Mediterraneo, built on the very brink of high rocks that jut out into the bay, our gaze stretched across the fifteen miles of water, the width of the bay, and we could just make out the shore on the other side.

"Two days after landing we set out on that memorable trip, dreamed of and talked about for a long, long time: the



CONVENT OF VALDEMOSA IN MALLORCA, BALEARIC ISLANDS, a hundred miles off the coast of Spain, where Chopin and George Sand lived during an entire season. It was there that she nursed him back to health and where he wrote all of his Preludes and some of the Polonaises.

is hot there in the sun, no doubt—but in the shade, what a startling change!

"It is then only mildly warm, with a delightful sense of coolness in the air itself, not like New York, where the great humidity makes the shade hardly less unbearable than the sunlight.

"About the Spanish continent itself I shall discuss what I believe will prove of interest to the readers of the MUSICAL COURIER.

"A New Yorker who visits Barcelona and Madrid, both cities of a million inhabitants, is bound to have any cocksure

peatedly to the colossal, indescribably impressive Cathedral; to the Convent where Murillo (both he and Velazquez were born in Sevilla) painted his last and perhaps greatest picture; looked long and wistfully at the Guadalquivir, the lovely river that courses through Sevilla, our mind retracing four hundred and thirty years of human endeavor, picturing in our mind Columbus sailing from Sevilla on his second voyage to America, sailing down this very river that we saw.

"A brief mention of Ronda, the inaccessible, built on the very brink of perpendicular rocks two thousand feet deep; of Córdoba with its Mosque which, no matter how much the



ONE OF THE BEAUTIFUL AVENUES IN PALMA DE MALLORCA.

pilgrimage to the Convent of Valldemosa, where Chopin and George Sand spent a whole season, where she nursed him tenderly, fighting off grim consumption and, finally, winning him back temporarily to life and health.

"From Palma it takes two hours by motor to reach Valldemosa and never shall we forget that road (a fitting preparation for the climax to follow), which is of wondrous beauty. That alone, however, is not what makes it so remarkable. At times we sped through tremendous gorges and canyons, surrounded by towering cliffs; at times we suddenly beheld, a couple of thousand feet below, the matchless blue Mediterranean Sea; but that is not it either.

"It is the olive trees. Such olive trees, and there are not
(Continued on page 49)



MEDITERRANEO HOTEL—PALMA DE MALLORCA (ISLAS BALEARES)
Overlooking the bay of Palma



AUTOMOBILE ROAD IN THE WILDS OF THE ISLAND OF MALLORCA.
Alberto Jonás and his wife followed it to reach Valldemosa



THE CURTIS INSTITUTE of MUSIC

JOSEF HOFMANN, *Director*

A broad cultural background is an essential factor in the making of an artist. To provide such a background upon which students can build in the future, The Curtis Institute of Music, in its Academic Department, offers courses of study supplementary to the major work in music.

Pupils of The Curtis Institute of Music may avail themselves of exceptional opportunities for study under the direction of instructors of high standing in the educational world.

Special emphasis is placed on the study of English literature and composition, history of music, and world history. The library has unusual facilities for collateral reading in these subjects. Languages forming part of the academic course include French, German, Italian and English diction. Psychology and lectures on the fine arts offer further scholastic opportunity. The list of academic subjects and the faculty is as follows:

History of Music	Dr. Jean B. Beck, University of Pennsylvania
World History	Dr. Roy F. Nichols, University of Pennsylvania
English Composition and Literature	Dr. William Page Harbeson, University of Pennsylvania
English Diction	Dr. Elbert Lenrow, University of Pennsylvania
Psychology	Dr. Samuel Arthur King, Bryn Mawr College
French	Dr. Samuel W. Fernberger, University of Pennsylvania
German	Dr. Jean B. Beck, University of Pennsylvania
Italian	Dr. Hermann J. Weigand, University of Pennsylvania
Lecturer on Art	Mme. Eufemia Giannini Gregory
Academic Tutor	Mr. Leo Katz
	Mary B. Wesner, A.B.

THE CURTIS INSTITUTE OF MUSIC
Rittenhouse Square, Philadelphia

WHEN AND WHERE AND HOW I FOUND GRACE CORNELL AND FRANK PARKER

By Julia Chandler

The day following the American premier of Grace Cornell in her own original dances and Frank Parker in his Chanson Mimées I was besieged with a single question. "Where did you find them?" critics and laymen alike demanded of me.

Which was natural enough because little was known of either of these young artists when they made their first bow to an American public last month at the Booth Theater, New York, beyond the bare announcement that they had been achieving success in European capitals. Which was just as they wanted it. In fact somebody suggested to Miss Cornell last spring in Paris that her many triumphs abroad should be ballyhooed in the United States to advertise her approaching debut in this country. Whereupon both Miss Cornell and Mr. Parker insisted that they present their wares to America without blare of trumpets.

"If we have anything they will know it soon enough," the lady suggested with a wisdom beyond her years if not beyond her experience. For, you see, their Paris experience alone had taught the gifted pair that art is very much like the proverbial light. It cannot be hid from the world even under the bushel of silence. Which takes me back to the question which has been asked me in every possible quarter since Grace Cornell and Frank Parker so delighted New York with their original program a little more than a month ago. I can say that because I did not originate the program in which they are appearing. I found it the same day and in the same manner I found the dancer and the diseur.

It happened in Paris. One April morning I chanced to pass the Theatre Edouard VII. Placarded there was the

announcement of the Paris debut of Grace Cornell and Frank Parker. Since Mr. Parker was described only as a celebrated diseur I was more attracted to the description of Miss Cornell which thus designated her: "Ballerine Américaine . . . A danse tout la Saison dernière à la Scala de Milan sous la direction du Maître Cecchetti, elle rapporte l'Art de la danse aux autres arts."

A bit later I met a friend on the Paris staff of the Herald-Tribune and immediately demanded of him:

"Who are Grace Cornell and Frank Parker?"

"Never heard of them," he replied.

"Then you don't read your own paper," I teased, flashing the day's edition which carried an announcement of the Paris debut of the young dancer and diseur. Whereupon he agreed to take me to see them. We went,—on such an afternoon as only France can produce in April. Likewise went the rest of the world. Or so it seemed. For the Theatre Edouard VII was filled.

"Remarkable audience for a couple of strangers who have come here without blare of trumpet or toot of horn," vouchsafed my companion.

"Maybe there is nothing about which to blare or toot," I suggested pessimistically, words which I was ready to eat after I had seen the first two numbers on the program, for Paris must have had a sixth sense which told it of the unusual performance of this unheralded American girl, and equally unexploited diseur, for they presented a program of such elegance, versatility, and perfect synchronization of two widely separated arts as it had never been my pleasure to see in any theater. As far as Grace Cornell was concerned the advertisement of her Paris manager was true. She did indeed relate all other arts in the art of dancing. Expressed a bit better, she synchronized all other arts in that of dancing. I had seen most of the great dancers of the world, some few of whom I consider fired with the divine spark of genius. But not one of them has achieved the versatility of this young American who has remained in Europe until she had that to offer which would set the American public asking me "where did you get her?" For here is a girl who tells the story of the great paintings of the world in rhythmic expression; a girl who brings you the interpretation of great moments of history; an artist who satirizes modern modes of life; who gives us vivid translations of exotic music; embodiments of nature; dramatic pictures of spiritual struggles; moments of poignant pathos revealing to her public the soul of a great actress with the twinkling feet of a dancer of supreme originality with every form of terpsichorean technic at her disposal for the expression of her individual message of beauty to the world.

Had my chance visit to the Theatre Edouard VII last April furnished me the privilege of seeing Grace Cornell alone I should have been well repaid. But when Frank Parker shared the responsibility for the program my artistic satisfaction was complete, for Mr. Parker's charm is no less because it comes to us through a completely different medium. It is withal a medium nicely on the same plane of Miss Cornell's art. I dare say there was not a person present in that charming little theater of the Guitrys in Paris the afternoon of the Cornell-Parker premier in that city who was not keenly aware of the beautiful synchronization of the respective art of each performer. And of course the French element of the audience cheered Frank Parker with countless bravos.

For had he not gleaned his art from their own land? Were not the songs he so delightfully dramatized those of their own far distant troubadours?



LISA ROMA,

soprano, who toured recently with Maurice Ravel, will be heard in her own song recital at the Gallo Theater on Sunday afternoon, January 13. (Photo by Strauss-Peyton.)

And had there ever come their way a diseur of greater charm and fascination?

If you ask me, I'll say there had not. And could you have asked that audience which shared my delight last April I'll wager my last dollar the answer would have been the same. The art of the diseur is a very old and greatly beloved art in France. It began with the troubadours and singing minstrels of Provence before our tales were printed. In France as well as England they were sung by strolling players. It was a rhythmic re-telling of stories from town to town which is kept alive in sections of Brittany even today. It was in Brittany that Mr. Parker found many of his folk songs and his inspiration for costuming them. So the diseur was bringing to France some of its own dearly beloved folk lore when he offered that Paris audience last April Le Roi fait battre tambour, an eighteenth century song arranged by Deodat de Severac; L'Armée de Duc de Savoie a seventeenth century satire adapted by Maurice Duhamel and Francisque Darcieux, and the two quaint numbers by Gabriel Pierné with text by Paul Fort called Les Baleines and La Ronde Autout du Monde involving unforgettable legends of Brittany. Interpreted as only perhaps Yvette Guilbert could otherwise have interpreted them this young American who has been five years abroad studying the folk lore and the history of song in many lands won every audience before which he appeared all over Europe last year as few Americans have even won the Continent.

Nor was that all. For not only were these two young people offering deep artistic satisfaction to the world in their respective arts but they had surrounded themselves with an exquisite little production; evolved beautiful and intricate lighting effects for it; costumed it with their own conceptions executed by Paquin, Fortuny and Granier of Paris and by Gallenga of Florence, and furnished themselves with a musical setting which would in itself have furnished an evening of artistic delight. Therefore when I found Grace Cornell and Frank Parker last spring in Paris I found all this as well. Found it with keen delight for I could easily foresee just the reception which was accorded them here a month ago when New York audiences cheered them even as they had been cheered in Paris and other European countries. I found them just about to sign a five year contract with a Paris manager, but I soon persuaded them to relinquish such an idea in favor of at least a couple of years in America before undertaking further European appearances.

So there you are, with your question as to when and where and how I found Grace Cornell and Frank Parker answered,—I hope to your satisfaction.

Marguerite Covelle In Providence

Marguerite Covelle gave a recital in Providence, R. I., in October, with the result that she will fulfill a return engagement there in January. November 12 the soprano sang at a benefit concert in the Provincetown Playhouse, New York, and November 22 she appeared at a banquet for business men and city officers of Yonkers when the new Westchester County Radio Station was formally opened. Miss Covelle and her accompanist, John Daley, are scheduled to give a joint program from this station every Thursday evening. December 17 she will be heard as Santuzza in Cavalleria Rusticana with the Angelus Allied Arts Opera Company.

Queen Confers Honor on Schneevoigt

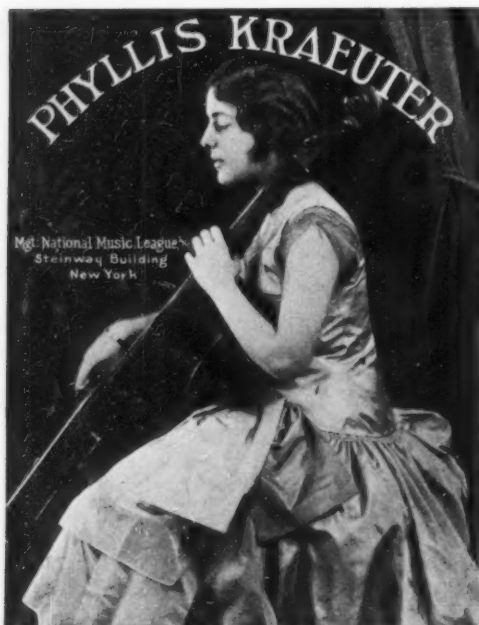
Word has been received from Holland that Her Majesty Queen Wilhelmina has conferred the honor of Commander of the Order of Orange of Nassau on Professor Schneevoigt in recognition of his splendid artistic work as symphony conductor of the Kurhaus concerts at Scheveningen, Holland.

Gray-Lhevinne Returns to Dayton

On December 4 and 6, Gray-Lhevinne gave another series of return recitals in Dayton, O. Last January the violinist was heard there, and again in July. Three times in one city within a year is an excellent record.

More Dates for Althouse

Paul Althouse gave a recital on December 7 in Syracuse, N. Y., and on December 10 in Pittsburgh, Pa., at the Syrian Mosque series.



YOUTH MUST BE SERVED

The coming generation moving up to take the place of those now in the front rank must be adequately equipped in things of the spirit as well as by material endowments.

The Church School Hymnal for Youth

Sets a high standard in the
field of religious education

Price, \$1.00 single copy, postpaid

80 cents when ordered in quantities. Carriage additional.

A returnable sample copy sent upon request.

HYMNAL DEPARTMENT
PRESBYTERIAN BOARD OF CHRISTIAN EDUCATION
120 Witherspoon Building
Philadelphia, Pa.

Bucharoff's Symphonic Works Repeated by Mengelberg and Heard by Large Radio Audience Over WOR

America's Scene de Ballet and Tone Poems Repeated for the Third Time by the Philharmonic Symphony

A new symphonic composer of interesting possibilities has been revealed by the Philharmonic Symphony Orchestra in the person of Simon Bucharoff, whose works Mr. Mengelberg repeated on December 2 after their first performances on November 1 and 2. This time Mr. Bucharoff's works, scene de ballet from his opera Sakahra and the two tone poems, Drunk, and Reflections in the Waters were heard by a much larger audience than Carnegie Hall can hold, for they were broadcast over station WOR. The radio audience responded enthusiastically to the work of a compatriot, echoing with customary superlatives the approval of the New York critics, who, upon Bucharoff's symphonic debut, hailed his contributions to the program as "dramatic," "colorful" and "well-scored."

Beginning as a composer of operas, Bucharoff of late years has come to devote more and more of his time to symphonic composition. His works in this line include America, called now Our Country, a symphonic poem; Carnival; Exiles, a symphonic poem; Satire, for strings, in one movement; Four Tone Poems: Reflections in the Water, Drunk, Doubt, Joy Sardonic; and Fantastic Overture.

His operatic works include a one act piece, A Lover's

Knot, which was first produced privately by Vice-President Charles G. Dawes and later by the Chicago Opera Company; Sakahra, a full length work, produced in Frankfurt by Clemens Krauss, and The Soul of Israel.

Bucharoff was born in Kiev, but came to this country at the age of eleven. He later became a naturalized citizen. He was educated to be a chemist, but soon abandoned science for music. Most of his musical education was received in Vienna. He first attracted attention as a concert pianist, under his original name of Buchhalter, which he had changed legally to its present form in 1919. He has temporarily given up public recitals in order to devote himself exclusively to composition, though he still teaches a little, receiving specially gifted pupils at his New York studio, and from time to time lectures on the theory of music.

The Soul of Israel, which he is working hard now to complete, is described by those who have heard parts of it as a magnificent and noble work in operatic form, the libretto of which was supplied by Dr. Rudolph Lothar, who made the German adaptation of Bucharoff's Sakahra. The English text of Israel has been made by Charles Henry Meltzer.

R. H. P.

Help Your Children to Make Music

(Continued from page 10)

negligible. Most music-haters are made, not born, and we have it in our power to decrease or to increase the number.

There are a few children who do not care what instrument they learn to play. They may be indifferent, or merely undecided. But when a child has decided that he wants to play the piano, the flute, or the violin, he should learn to play that instrument, and not the instruments his parents think will be better. The number of children who are given piano lessons when they would prefer to play the violin is surprising. And then the parent painfully inquires why it is so difficult to make John practice.

No matter what instrument the child selects to play, he should be encouraged to play it well, even if he wants to learn to play the harmonica or the harmonium. He will be making music, and making it in the way he wishes to, and that is important. Later, he might decide to switch to a more orthodox instrument. But whether he does or not, it makes little difference. The point is that he is making music, and he is interested in music.

As a rule, jazz should not be administered as the first dose of music. It should come second, after the child has had a thorough grounding in the classics. But jazz must be considered a part of the complete musical fare; to do

otherwise would be foolish. Nowadays, jazz is not quite what it used to be. Gershwin, Paul Whiteman and prominent jazz artists have given concerts which entertainingly are a long way from the old tom-tom music. Children should be taken to good jazz concerts as well as to the good symphonic performances. And when they go to a concert they should know something about the music, and something about the instruments which are being played. It makes the concert a great deal more interesting. How many strings, has a harp, for instance? Which is used more in orchestral arrangements, a flute or a clarinet? If you can answer these questions, you can safely put yourself on the back, because there are not very many people outside the musical profession who know the answers.

And most of such information is interesting, for the child or for the adult. Knowing how Haydn chanced to write the Farewell Symphony, for example, makes that music full of meaning. Perhaps the genius, who is already soaring off on magic wings, will not concern himself with such details. But the average child, who has to be urged to practice, will find that such details make all the difference in the world. And hearing music played as it is meant to be played is another open sesame.

Prescriptions for music-lovers cannot be concisely stated. Except, perhaps, that it is the easiest thing in the world to make a music-hater out of a child who is being forced to do a thing he dislikes. Perhaps he finds practicing par-



OTTORINO RESPIGHI,

composer of *The Sunken Bell*, was so delighted with Elisabeth Rethberg's singing of the part of Rautendelein that he dedicated his manuscript of the opera to her. Mme. Rethberg is here shown with Respighi and his wife. (Photo by Carlo Edwards.)

ticularly difficult, even after every effort has been made to make it interesting. Shortening the practice hours may not turn the trick either. What is to be done? The answer may be the discontinuance of the music lessons. One more child may not learn to make music, but at least he will be able to enjoy it when he hears others play. The bitter taste of irksome music lessons and stupid hours of practicing will not remain long to mar his pleasure in hearing others play.

How would you go about making a music-lover. The prescription is comparatively simple. Take one child, and surround him with a home where music is really enjoyed. Before the child is old enough to play some instrument himself (and playing an instrument in this home is to the youth like catching on the school baseball nine) he is taught how to sing folk songs or other simple melodies. Right from the start, he is making music. As he grows older, he may be given music lessons on some instrument which HE has selected.

The artist came unheralded but required only one hearing to establish himself as the most polished, individual and poetic of the younger generation of American pianists. A master of style."

—Noel Straus, N. Y. Eve. World.

An artist to his finger tips and a piano talent of the very first order."

—Herbert Peyser, N. Y. Telegram.

An unusually fine tribute to the cause of pianistic art."

—N. Y. Sun.

Fine poetic insight, varied dynamic effects and a good sense of rhythm."

—N. Y. Times.



[For further information regarding this New York debut of Harold Triggs, November 27, 1928, and for fac-simile copies of his complete press notices, apply to

Direction: JEAN WISWELL
250 W. 57th Street, N. Y.

London Newspapers Celebrate Franz Schubert Centenary

(Continued from page 9)

cert by Winifred Christie, now the wife of Emanuel Moor, the inventor of the instrument. Mme. Christie is a competent pianist and the possessor of a prodigious technic; but there was nothing in what she did that sounded to our ears better than it would have sounded on an ordinary piano. Perhaps her enthusiasm for the instrument carried her further in adapting piano music to its bigger possibilities for sonority than an objective exponent would go. We do not mind hearing music played with absolute technical perfection (though the struggle for the unattainable is in itself inspiring); but we do not want César Franck improved by coupling and doubling, when the unadulterated version can give us a real thrill. In the case of old music such as Bach, the process is perhaps more legitimate, since the harpsichord after all had two manuals, but the "free adaptation" of Bach's Violin Chaconne, "to display the characteristic technic of the double keyboard," seems to imply a regrettable lack of a sense of historic proportions. C. S.

BEFORE THE CHRISTMAS LULL

The Christmas lull promises to begin earlier than usual this year, which may account for the unusual number of concerts just now. Chamber music performances especially have overlapped to such an extent that it has been impossible to hear many of the most interesting ones.

André Mangeot's Music Society series, for example, at which the English Singers gave such a delightful performance, and where recent works like Pierné's chamber sonata for flute, violoncello and piano, dedicated to the memory of Louis Fleury, and Bernard van Dieren's Tema con Variazione for piano were performed. Then there is the recently completed series of Mozart's string quartets, played by the International String Quartet, in which Mangeot and Boris Pecker alternate as first violin; concerts which had a well deserved success.

HAROLD SAMUEL AND BACH

Still another fine series (this time of three concerts) which has just been completed, was devoted to Bach. Here Harold Samuel, Isolde Menges, Dorothy Silk and Myra Hess, with the assistance of a small chamber orchestra, gave some lovely performances of Bach songs, sonatas, concertos for one and two pianos and other well and little known works. The Wigmore Hall so completely overflowed at the last of these concerts that another has been announced for December.

A visit from the Klinger Quartet, of Berlin, roused great interest here, for their reputation had crossed the channel before them, and despite the fact that they were not at their best they were given a most enthusiastic welcome.

Except for chamber music performances there has been only one violin concert during the past two weeks. This was given by Benno Rabinoff, whose first appearance it was in London. He is unquestionably a born fiddler. His beautiful tone and technical assurance carried him through the Vieuxtemps D minor concerto and a group of Paganini pieces with great éclat; but unfortunately his program comprised little else. M. S.

NEW MUSIC

A certain amount of new music has been heard of late. The London section of the I. S. C. M. gave us Darius Milhaud's second string quartet, which seemed to me the most serious attempt from this composer and an indication that he has reached musical maturity. Kodály's second quartet, heard at the same concert, is another gust of the fresh wind that is blowing over the Hungarian plains; there is a hint of real power in its dissonant wildness, and of deeper feeling behind its seductive waywardness. Arthur Bliss, with his oboe quintet, already reviewed in these columns, represented English music at this concert. The Pro Arte Quartet played beautifully, and so did Leon Goossens, virtuoso on the oboe.

Beatrice Harrison, who "by special request" gave another masterful performance of the Kodály sonata for cello alone, also made the perilous experiment of playing some music by one of the younger London critics, Basil Maine.

We have often heard Mr. Maine "spout" over the radio most sagaciously about how the great composers wrote their works; but doing it yourself is another matter. His Entr'acte for Twelfth Night struck the ear as "awfully pretty," but left an impression that was just the reverse. His "Dilemma for violoncello and occasionally piano" was nothing to the dilemma he put us in by allowing his music to be played. Hamilton Hart's suite for cello and piano I unfortunately had to miss. At any rate Beatrice Harrison scored her usual success.

MURDOCH AND SAMMONS

William Murdoch and Albert Sammons, English pianist and violinist, respectively, have done noble work by including in their magnificent series of four sonata concerts works by Respighi, Elgar, Strauss, Delius, Goossens and Willem Pijper. Especially the Pijper required courage to play—of the kind which never gets its reward. These two excellent artists have set a new standard for English ensemble playing, and the praise which they earned for their Bach, Beethoven, Brahms and Franck ought to compensate

MARION TALLEY

Direction
George Encores
711 FIFTH AVENUE
NEW YORK CITY

Steinway Piano



© Lumiere, N. Y.
Victor Records

them for their enterprise in championing the moderns. Some of the works were superbly played. C. S.

The Basque Venus a Mature First Opera

All the Effective Situations in One Work—A Splendid
Production

LEIPSIK.—The Basque Venus, which recently had so successful a première in Leipzig, is Hermann Hans Wetzler's first opera. But one cannot regard it in the same light as most "first" works; for Wetzler, as a conductor of standing in Germany, has directed operas for many years and thus become so routinized in this genre that he never would have composed one had he not been certain of turning out what is, to all intents and purposes, a mature work.

In fact, it reveals the composer's routine too clearly, for, with the exception of a somewhat undue length, every effective situation that can possibly be achieved on the operatic stage is to be found in this work. Small wonder, then, that it had such an extraordinary popular success; a success that is destined to follow it wherever it is produced.

ANOTHER MERIMÉE PLOT

In spite of these hall marks of routine, however, the work has a decidedly personal character. And it is by no means of the usual verismo order. The story, adapted by the composer's wife, Lini Wetzler, from Prosper Merimée's La Vénus d'Ile, takes us to the Basque country where the

scenery, manners and customs, festivities and dances are a strong source of inspiration.

The entire action of the play is governed by the mysterious magic and demoniac power of a recently disinterred statue of Venus. All the characters become victims of this power, from the old idol-worshipping lord of the castle to the last child of the village. The old lord's son, who has forsaken his unendowed fiancée for the sake of a wealthy bride, is driven to his death by the statue which, on the other hand, provides a new and faithful husband for the little umbrella girl.

TEMPERAMENTAL MUSIC

There would be no point in telling all the details of this story, for they have life only by reason of Wetzler's highly temperamental music. Wetzler is thoroughly acquainted with the modern orchestra and all its possibilities; he also knows how to combine his music with the action and scene, thus often achieving wonderful "atmosphere"; he knows how to build up impressive climaxes and he realizes the never failing effect of dance scenes on a large scale. These are the chief factors of the opera's success. Wetzler is much weaker in his comic scenes, which, indeed, seem like alien elements in this primarily serious work.

The production was of the usual excellence that has made this a theater for first performances during the last few years. Gustav Brecher, the general musical director, was personally responsible for this performance. Aravatinos designed the scenery. Walter Brüggmann directed the mise-en-scène and Max Terpis, from Berlin, took charge of the difficult dance scenes. The leading roles were sung by Fanny Cleve, Max Spilcker, Fritz Zosel and other leading members of Leipzig's splendid ensemble.

ADOLF ABER.

Foreign News in Brief

THIRD RHENISH FESTIVAL TO BE HELD IN APRIL
BERLIN.—The third Rhenish Music Festival, organized by the Provinzialverband Rheinland of the Federation of German Musicians and Music Teachers, will be held in Barmen next spring from April 7-10. A new opera, Tartuffe, by Josef Eidens, based on Molière's novel of that name, will be one of the novelties of the festival. T.

BACH FESTIVAL TO BE HELD IN LEIPSIK
BERLIN.—The seventeenth festival of the New Bach Society will be held in Leipzig next summer from June 8-10. T.

A NEW OPERA BY JUAN MANÉN
BERLIN.—Juan Manén, well-known Spanish violinist, has just completed an opera called Giovanni Napoli. T.

A WEDDING IN HOLLYWOOD
VIENNA.—A Wedding in Hollywood is the name of Oscar Strauss' new operetta which is being produced at the Vienna Strauss Theater. B.

FURTWÄNGLER IN QUEST OF THE AUSTRIAN COMPOSER
VIENNA.—Wilhelm Furtwängler, who has entered upon his first season as conductor of the Vienna Philharmonic Orchestra, has pledged himself to produce at least one new work a year by an Austrian composer. He has issued an invitation to Austrian composers to submit suitable works for this season no later than January 31, 1929. P. B.

LEHAR'S NEW OPERA
VIENNA.—The papers report that Franz Lehar is at work upon a new operetta entitled The Land of Smiling. It is an adaptation of the Chinese play, The Yellow Jacket, which was played in New York about fifteen years ago. The première of the new version is to be in Berlin. P.

FRANKFORT OPERA SCANDAL
FRANKFORT-ON-MAIN.—The effect of a bomb explosion was created in the municipal theaters of this city when Müller Wieland, administrative director of the Opera and the Municipal Theater, was arrested for alleged forgery, theft and other criminal offences against the two theater organizations. The coming lawsuit is awaited with great anxiety. R. P.

DUVAL STUDIOS, Inc., NEW YORK—PARIS—MILAN

New York Studio: 707 Carnegie Hall—Tel. Circle 1350

RAISA

Management:

R. E. JOHNSTON

1451 Broadway

New York

BALDWIN PIANO

BRUNSWICK RECORDS

RIMINI



MORIZ

ROSENTHAL

"Greatest of the Virtuosi, he is also Poet and Profound Musician."—Chicago Herald-Examiner

Celebrated Pianist

Management: R. E. Johnston

1451 Broadway, New York

Knabe Piano

Ampico Recordings



GRACEY

BARITONE

Philadelphia Grand Opera Co.

Exclusive Direction:

WALTER ANDERSON, Inc.

5 Columbus Circle, New York

Week at the Metropolitan Opera Brings Vocal and Dramatic Thrills

Rethberg and Gigli in L'Africana; Ponselle, Martinelli and Ruffo in Andrea Chenier—Erna Rubinstein, Violinist, Guest Soloist at Sunday Night Concert

SUNDAY NIGHT CONCERT, DECEMBER 2

A long and popular program was offered by the forces of the Metropolitan Opera with the assistance of Erna Rubinstein, violinist. The orchestra under Bamboschek played Massenet's Phedre overture, the Bacchanale from Samson and Dalila by Saint-Saëns, and Moussorgsky's Turkish March, besides accompanying the soloists. Dorothee Minski gave a beautiful, spirited rendition of Schubert's Erlking, sung in German; Nanette Guilford, who has recently become Mrs. Max Rosen, sang the Ballatella from Pagliacci with lovely tone production and a very temperamental delivery, while Marion Telva was heard in the aria, Voce di Donna, from La Gioconda, in which she displayed both vocal opulence and a soulful delivery. No less than fifteen composers were represented on the program. Mozart's aria from Il Re Pastore, admirably sung by Louise Lerch, with violin obligato by Pierre Henrotte, was one of the most pleasing of the evening's offerings. Armand Tokatyan was heard in the famous tenor aria, O Paradiso, from L'Africana, and the duet for tenor and basso from La Gioconda, in which he was partnered by Mario Basiola. Another bass voice was heard to good advantage in the big aria from Verdi's Ernani, sung by Joseph Macpherson with marked feeling and musical expression. George Cehanovsky gave a spirited performance of the Toreador song from Carmen. Erna Rubinstein played the Mendelssohn concerto with great verve, dash and brilliancy. In the finale, the orchestra could not keep up with her. She was also heard in Chopin's E flat

nocturne, Sarasate's Romanza Andaluza and Ries' Moto Perpetuo.

LA BOHEME, DECEMBER 3

Puccini's La Boheme was given a delightful interpretation at the Metropolitan with Frances Alda, Beniamino Gigli, Antonio Scotti, Adamo Didur, Leon Rothier, Nanette Guilford, Pompilio Malatesta and Paolo Ananian. Mme. Alda's Mimi is not new to her admirers; it is a wistful, appealing character she portrays, without the coquetteries for which the composer has given opportunities. Gigli, as Rodolfo, is completely disarming; an illusive, dreamy character is created by the tenor to which he adds the dulcet tones of his lyric voice. He quite overcame this listener to the point that when he wept, in the last act, there was a peculiar gulp in our throat, too. Vocally he could not have been surpassed; it was pure bel canto singing, beautifully modified, yet carrying all the forceful quality of the dramatic Gigli. His three companions, Marcello, Schaunard and Colline, respectively Scotti, Didur and Rothier, brought to their parts all their art of impersonation; it was hard to know which was the most lovable. Mr. Scotti was a more reserved artist than we have before seen, while on the other hand Mr. Didur made a veritable imp of Schaunard; he it was who led the merry-makers in all their pranks, and he gloated with glee at the opportunity to torment poor old Benoit; we envy the genial basso his agility of body and voice. Though the part of Alcindoro is a short one Mr. Malatesta always makes it a gem of interpretative character

work; despite the many humorous sketches that the bass-baritone creates there is always a decided originality in each. Miss Guilford was, of course, a very naughty Musetta and quite intriguing in her waltz song. Belezza conducted.

LA JUIVE, DECEMBER 5

La Juive, by Halevy, teacher and father-in-law of Bizet, had its third performance this season on Wednesday evening, December 5, before a large and appreciative audience. The title role was sung by Mme. Rakowska, whose task was no easy one, in that she was for the most part playing opposite Mr. Martinelli, whose vocal perfection and sincere delineation is nowhere more evident than in the role of Eleazar. The tenor's admirable work throughout the evening was vociferously applauded. He seems to be at the height of his powers this season.

Miss Charlotte Ryan and Alfio Tedesco were sweet-voiced lovers, Mr. Rothier a moving cardinal, while Messrs. Pico, Wolfe, Ananian and Gustafson completed the cast. Mr. Hasselmans conducted, and Rosina Galli (and ballet corps) pleased greatly in Acts I and III.

L'AFRICANA, DECEMBER 6

Meyerbeer's L'Africana held the boards on Thursday evening, and then Elisabeth Rethberg, Beniamino Gigli and Mario Basiola in the leading roles, gave much pleasure to a large audience. Mr. Serafin conducted the performance.

On this, her second appearance here in the role of Selika, Mme. Rethberg again gave proof that the Meyerbeer heroine is a part for which she is most eminently fitted, both as to voice and personality. Her aria in the second act was a notable achievement, and brought forth much acclaim at the conclusion of the act. Mr. Gigli, in fine voice, and also at home in the part of Vasco da Gama, shared in the unstinted approval of the audience, his O Paradiso being one of the high lights of the evening. Mr. Basiola did most effective work as Nelusko, his third act aria winning him several recalls.

Louise Lerch was a sweet voiced Inez; completing the cast were: Henriette Wakefield, Messrs. Didur, Ananian, Rothier, Altglass, Bada and Reschiglian.

(Continued on page 21)



LUISA ESPINEL

THE Instituto de las Españas is sponsored by the King of Spain. It counts as its body active the foremost intellectual, artistic and scientific forces of that country. It is concerned with the dissemination of Hispanic thought and culture. Distinguished therefore would be the introduction of any Spanish artist advanced by this organization, it is entirely exceptional and significant of a most impressive artistic achievement that the "Instituto" sends back to this country, as its special envoy (and the only one of her type ever to have been so sponsored) the American born "Senorita" LUISA ESPINEL.

First and last this is a tribute to the scholarliness of the art of "La Espinel" for her Spain is not the Spain of the music halls and the cigar box labels, as Miguel de Zarraga, the noted Spanish journalist, says:

"Spanish artists who appear on foreign stages, even the most renowned, are prone to show themselves dominated by the spirit of the inevitable lambourine, and with that exotic costuming which seems to be made to order for exportation. The classic costumes and adornments of the different Spanish provinces, so beautiful and so characteristic are rarely seen outside of Spain because the Spaniards themselves seem to be bent upon doing everything possible to prevent these things from being known to the world.

"We do the same with our incomparable folk songs, preferring to disguise them under the sugary sing-song of any French couplet which will popularize them in Paris.

"A very young and very charming American artist, as cultured as she is attractive, Luisa Espinel has given us an indelible lesson in good taste. She delighted us with the pure timbre of her voice and with an art of exquisite enchantment, arraying herself in our authentic provincial costumes without one concession to the conventionalism so lamentably adopted by almost all Spanish artists. The whole concert was a continual lesson in good taste, and her success was undeniable."

The "Song Pictures of Spain" which Luisa Espinel presents are the result of age old traditions in her own ancient and aristocratic family,—of access to the guarded manuscripts of the Escorial and other old libraries of Spain,—of ramblings all over the widely divergent "regiones"—the sections, of the Iberian Peninsula and an intimate association with, and understanding of their peasantry. Charming and authentic costumes, complete in every detail, enhance these "Song Pictures,"—so, too, the lilt of an old instrument obligato,—at times a characteristic dance mode, and the insinuations of the castanets.

Luisa Espinel has "race," she has style,—she has beauty, and a voice which, whether in speech, the exquisitely modulated, storied foreword to each "Song Picture" or in singing, is a loveliness in itself.

Conceding nothing to popularity of the ballyhoo variety, Luisa Espinel none the less has struck an instant popularity, and she is a busy and a wanted artist. But it remains obvious that it took more than personal popularity to give her the backing of the Instituto de las Españas or the invitation to assist at the most unqualified artistic presentation this country knows,—namely the Anniversary Festival of Chamber Music at Pittsfield, Mass., sponsored by Mrs. Elizabeth Sprague Coolidge,—it took ART, and it took an ARTIST.

A RECITALIST WITH A REASON.

—The New Yorker.

Senorita Espinel can congratulate herself on a genuine success. Her recital was interesting, unusual and very artistic. She made a colorful figure in Spanish costumes and acted her songs naturally and wittily. She is a graceful dancer as well as a talented diseuse and singer.

—New York Times.

She has the important assets of an excellent voice and many delightful changes of costume. Her work gave noticeable pleasure to her large and attentive audience.

—New York Herald Tribune.

She is in truth a diseuse and her style was full of dramatic characterization. She danced gracefully and understood the art of gesture. Some of her lyrics, charmingly sung, date back to the thirteenth century.

—New York Sun.

Espinel is an artist who has taken the pains to diligently search for loveliness by forgotten Spanish waysides and her reward is appreciation from all who are sensitive to the refinement and enchanting subtleties of this romantic nation.

—Los Angeles Times.

An overflow house heard with enthusiastic appreciation Luisa Espinel. She combines a lovely voice, an engaging personality with a positive and intelligent feeling for her work.

—Ft. Worth Record.

Each song she sings becomes a definite dramatic entity, such is the skill of her presentation. Her voice is a pliant and beautiful instrument at all times.

—San Antonio Express.

She seemed inspired and her audience caught it. They sat spellbound as they watched and listened.

—Atlanta American.

She quickly established that sympathetic contact which is the mark of the true artist, and no lovelier stage figure has ever been seen here.

—San Diego Union.

She has gathered more than folk songs. . . . the very essence of the people and the fragrant aroma of that sunlit land.

—Tucson Star.

Espinel is an extraordinarily charming artist and the audience left singing her praises.

—Dallas Dispatch.

Exclusive Direction of CATHARINE A. BAMMAN
Leading Bureau for High Class Musical Novelties

Room H HOTEL ROOSEVELT New York

Chicago Opera

(Continued from page 7)

man, rewarding the sterling mezzo with prolonged applause at its conclusion and feting her throughout the opera in a most demonstrative manner.

Eva Turner, she of three glorious voices, sang the soprano part remarkably well and made a hit all her own after her various arias. Miss Turner was beautifully gowned, acted with conviction, if not with distinction, and came very near scoring one hundred per cent. Vocally, there is little with which to reproach the English songstress, except that she breathes so loudly as to be heard in the house, but this should not be set down as a criticism, but only as a matter of fact.

Giorgio Polacco delights in finding new thoughts of expression in old operas, and though his tempos may have vexed strict musicians who want old operas presented according to traditional standards, we liked his rubatos and prestos. They gave new life to the old score, which, under his efficient baton, was heard at its very best.

LOHENGRIN, DECEMBER 5

The third performance this year of Lohengrin was given with a similar cast as in previous presentations—Rene Maisson, Robert Ringling, Alexander Kipnis, Howard Preston, Marion Claire, and Maria Olszewska.

BARBER OF SEVILLE, DECEMBER 6

Youth, beauty, ingratiating personality, knowledge of the stage and a piccolo-like voice are the main attributes that helped in making the debut here of Margherita Salvi, coloratura soprano, a musical event of first import. The young woman, Spanish by birth, has won her spurs as an opera singer in several of the big opera houses in Europe, and she showed conclusively in her presentation of Rosina in Rossini's Barber of Seville that she has been well taught and understands the stage routine to perfection. She has the note of gaiety that is often missed by older coloraturas in a part that demands spontaneous acting. She gowned herself beautifully and her vivacity of manner aided materially in making her from the first a big favorite among our opera-goers.

The voice has a reedy quality, so exotic as to make an analysis difficult. It has big carrying power, is mellow and beautiful in the medium and somewhat metallic in the upper range. However, its possessor has been well taught and she encompassed the highest altitudes with surprising ease. She sings musically, knows how to project the words so they can be understood, and, to conclude, she made a palpable hit, which had every ear-mark of a personal triumph. Miss Salvi has some faults, which may be easily corrected in so young a person, and to report truthfully, she won the heart of her audience, as she has magnetism galore, and a happy current of enthusiasm drew her closer to the audience than debutantes are generally able to get when making their appearance on the Auditorium stage. She is a big acquisition to the company.

Tito Schipa sang divinely the role of Almaviva, in which he made a triumphal re-entry. Schipa is idolized in the

city in which he made his American debut several years ago, and, as he made his appearance, the public gave him a rousing welcome. To thank them for this royal reception, Schipa sang and acted the role in his inimitable fashion, winning rounds and rounds of applause whenever opportunity permitted. He aided materially in making the debut of Miss Salvi a big success, as it was he who invited his colleagues to permit her to appear in two solo bows at the conclusion of the second act. A very generous gesture, which showed Schipa not only a prince among tenors, but a most gallant and thoughtful aristocrat of the stage.

Richard Bonelli appeared as Figaro, a role he always voices superbly, and this was no exception even though the night before he had sung a part so divergent as to call forth all his vocal resources. He did this so well as to call for superlatives. He was feted to the echo after the Lohengrin factotum and his good humor caught the fancy of his colleagues as well as of the spectators.

It was most pleasurable to see Vittorio Trevisan in a role worthy his artistry. Trevisan has often been heard and seen as Don Bartolo, but it is no exaggeration on our part to state that he never was so effective as on this occasion. He played the role with more unctious and dignity. His comedy, which is always of the highest, was more subtle, more exhilarating, contrasting the other personages so as to shed on himself a light that in comedy overshadowed that of his coadjutors in the art of fun-making. Trevisan is never grotesque, but he is very amusing and he had the audience laughing so heartily that at times the music was drowned. A big night for Trevisan!

Lazzari's Don Basilio is an old acquaintance. He always scores heavily in a part well suited to his sense of comedy. He, too, brought the note of merriment so necessary in this classic among comic operas, and by his antics as well as by his singing he added eclat to a worthy performance.

Roberto Moranzoni's reading of the score was another source of delight. Though some of the singers took exception to his tempos, Moranzoni was correct and showed not only his knowledge but also that the conductor is responsible for the good of a performance. A conductor is, after all, the general-in-chief. If something goes wrong, he is responsible. Therefore, Moranzoni was correct in not giving way to some of the singers who delight in rubatos, in holding tones longer than necessary and if only for showing his authority, Moranzoni should be lauded, but he did much more, as a great deal of the success of the performance was directly due to him and the men under his command.

DIE WALKÜRE, DECEMBER 8 (MATINEE)

Does Chicago want more German opera? is a question that has been asked by the Chicago Civic Opera Company. Our answer is, most emphatically yes, if the company can produce other works on the same scale of excellence as Lohengrin, heard previously this season, and Die Walküre, which had its first performance of the year before a sold-out house on Saturday.

Before singing the praise of the principals, first place must be given to the musical director of the company, Giorgio Polacco, whose reading of the beautiful score could not be excelled. Polacco, who is a giant of the baton, does not get excited when directing an opera of such stupendous force as Die Walküre. He then is cool as a general who before a big battle will sleep soundly, while before a skirmish that same general might get nervous. That coolness, that surety of himself made Polacco's reading of the score an unforgettable event in the history of musical Chicago. Every nuance was brought out and that coloring of tone as well as the tonal quality of the orchestra made the performance more exhilarating than heretofore. Though there were several big stars on the stage, the biggest planet of all was the one who stood at the conductor's desk; the immortal Wagner has in Giorgio Polacco one of his best interpreters.

Frida Leider made her debut as Brunnhilde. Heralded as one of the foremost leading Wagnerian songstresses of the day, she lived up to the exalted position she occupies in Europe, and her interpretation of the cherished daughter of Wotan was one not to be forgotten in the annals of opera in this country. We recollect all the Brunnhildes that we have heard in the last thirty years and among the most imposing we now place in the first rank the newcomer to the Chicago Opera rostrum, Frida Leider. She sang superbly, especially in the last act, where she rose to the greatest heights in vocal art. The voice, round, even in all registers, voluminous, and used excellently, showed its possessor an intelligent musician, one who never resorts to cheap tricks to win the audience and one who respects the master. Her phrasing is impeccable, her diction as pure as her tone and from now on she may be looked upon as a potent factor in bringing the crowds to the Auditorium. She honored our stage, which has been graced since its erection by the greatest singers the world has known.

Eva Turner was very happily cast as Sieglinde. As a matter of fact, the English soprano seems to be at her very best in the German repertory, if her Sieglinde be taken as a criterion for her work. She almost outshone every one else on the stage and this in itself should prove her efficiency,

as the balance of the cast was composed of singers who have won their spurs in Wagnerian roles. One would have to look very far back to remember such a Sieglinde. Her singing was pure gold. Never forcing a tone, she rose far above the orchestra and made a hit all her own by the sincerity with which she sang and played the part.

Maria Olszewska was Fricka, a role in which Schumann-Heink, Olitzka and many others have left unforgettable recollections in this city. Mme. Olszewska has a glorious voice which has been praised to the echo in these columns, especially after her performance of Ortrude in Lohengrin, but her Fricka left us somewhat undecided as to the real merits of this singer. One does not expect legato in the role of Fricka, but neither does one expect jerky tones, and explosive singing has never made a good impression on us. We expect and demand beautiful singing even in fortissimo passages. Beautiful to look at in her admirable costume, Olszewska really looked the wife of Wotan.

Forrest Lamont, who sang Siegmund in seasons gone by in such manner as to win the full approval of the public as well as of the press, has grown by leaps and bounds in his art, until now he may be justly looked upon as one of the foremost Wagnerian singers of the day. Due probably to his being in splendid fettle by not being overworked this season, his voice sounds fresher, fuller and clearer than heretofore. He voiced the role as it should be voiced—that is to say, he sang it with great eloquence and nobility. His success was emphatic and he shared in a large measure in making the performance meritorious.

Alexander Kipnis, medium of stature, did not make an imposing Wotan. Only physically speaking, however, as he rose hugely in our estimation and in that of the public by the manner in which he delivered the music of the god, Wotan. Numerous times we have stated that Kipnis has a gorgeous voice, but we have seldom heard it to such good advantage, as really he sang with fine artistry and understanding. Mr. Kipnis does not always sing explosively and when he modulates his tone, his voice carries much better, as it is a voluminous organ, one of great beauty, which when well handled gives enjoyment to the ear. His Wotan has much to recommend it.

Edouard Coteuil, a pillar of strength in the personnel of our company, made a great deal of Hunding. He voiced it forcefully and also by his acting made it a conspicuous figure in the drama.

Though the entire orchestra played gloriously, it would be an error on our part not to mention the name of the first cellist, Bruno Steindel, as he played the passages given to his instrument so admirably as to attract our ear.

Stage manager, Charles Moor, covered himself with glory by the beautiful pictures so well conceived by him and his assistants, and the chief electrician is also given a vote of praise for the fine lighting effects that made of the last act an attractive panorama of the summit of the rock of the Valkyries.

The eight other Valkyries were entrusted to competent singers and for that reason, probably, they sang true to pitch. The most admired of those Valkyries were Alice d'Hermanoy, Maria Claessens and Coe Glade, the latter especially singing with volubility and volume of tone.

FAUST, DECEMBER 8 (EVENING)

Having used more space than allotted this department, we will review the performance of Faust with two new singers in the cast next week. Vanni-Marcoux was the Mephistopheles and Barre Hill the Valentin, while the balance of the cast was similar to that which performed previously.

RENE DEVRIES.

Musical Activities at Athens College

Frank M. Church is the progressive director of music at Athens College of Music. Since Mr. Church's arrival, there have been 101 interesting recitals given. The students come from all over the world, such as Cuba, Korea and Japan. Of course Schubert was especially honored by these students when a concert of his compositions was presented with some of the unique first arrangements of the master's works listed.

Besides the students' recitals there are several artists who go to the college to give concerts; so far this year Ethelynde Smith and the Eddy Brown Quartet have entertained, and Richard Buhlig is expected soon.

Philadelphia Conservatory Notes

A private performance of the sonata for piano and violin by Boris Koutzen was given on December 12 at the Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director. The performing artists were Alexandre Kelberine, pianist, and Boris Koutzen, violinist. The sonata is dedicated to the memory of D. Hendrik Ezerman.

Mrs. Ezerman announces that a scholarship for voice at the conservatory was awarded to Elfrieda Rabe with Susanna Dermum for the season 1928-29.

Maazel Repeats Success in Vienna

Maazel made a second successful appearance this season in Vienna on November 9. His popularity there with audiences and critics alike is unquestioned, since he has appeared seven times in that city following his debut last season with the Vienna Symphony Orchestra, when he played the Rubinstein D minor concerto and was recalled seventeen times.

Gianni as Desdemona

Cable advices from Hamburg to Concert Management Daniel Mayer, Inc., report that Dusolina Giannini achieved a great triumph at the Hamburg Opera House when she made her first appearance as Desdemona in Otello.

"A most lovely tenor voice, superb diction, and splendid musicianship, coupled with a fine, manly personality."
—Wheeling Intelligencer.



FREDERICK GUNSTER
Tenor

Management: RICHARD COPLEY
10 East 43rd St.
NEW YORK



ROSAMUND

LEWECK
SOPRANO

RECITAL CLUB MANAGEMENT—This Group Booked as a Unit or Individually
ROSE HAZARD, 50 West 67th St., New York City. Also Manager of Park Central Concerts Season 1928-29

OLGA

SAPIO
CONCERT PIANIST



MAHRAH GARLAND

TO SING OR NOT TO SING

BOOK ON VOICE CULTURE BY

JAMES MASSELL, Voice Teacher

ON SALE AT ALL MUSIC STORES AND STUDIO—PRICE \$1.65 PER COPY

ADDRESS: 43 WEST 93rd STREET, NEW YORK

TELEPHONE RIVERSIDE 0922

AMERICAN SOPRANO
Touring Europe 1929
1412 Steinway Building
113 West 57th Street New York

MUSICAL DIGEST: "An unusual book."
MORNING TELEGRAPH: "Exceedingly interesting."
MUSICAL COURIER: "Immense practical value."
MUSICAL AMERICA: "Explained in lucid manner."
MUSICAL LEADER: "Great to the student."

Clara Jacobo Achieves Life's Ambition

Aimed for the Metropolitan Opera House and Got There—Her New Ambition Is to Be Ready for Any Emergency—Owes Success to Her Father and Teacher—May Sing in Buenos Aires Next Summer

In Clara Jacobo there is something reminiscent of Claudia Muzio in her early days at the Metropolitan. In figure and bearing she strongly resembles the Chicago Opera diva, and likewise in her simplicity and naturalness of manner.

This MUSICAL COURIER representative had the pleasure of interviewing Muzio shortly after her debut at the Metropolitan and found her far from being the prima donna. Bound up in her work in those early days, when she was not working at home on her roles she was either singing or rehearsing at the opera house. She was never to be found in the theater or at any social gathering. Her music was her all. That was in the early Muzio career. Now things have changed, naturally, as she is more experienced and more a woman of the world.

Jacobo, too, these days spends most of her time with her music. She loves her apartment in the Seventies overlooking the Hudson River, which she leased especially because on days when she does not go out she opens the windows and gets all the fresh air she needs. Nearly every day Jacobo goes down to the Metropolitan for rehearsals, but she doesn't mind work. Apropos of this, she remained in New York all last summer to learn many new roles which the Metropolitan required. Just now she is working on Ernani.

When questioned as to how she felt about her successful debut at the Metropolitan, the young singer said it was the realization of a dream she had had for many years. The story of her early life is known. She was brought to this

country as a child of two by her Italian parents, and lived in Lawrence, Mass., the mill town. Very early she developed a voice, but she had an old-fashioned father who thought it a disgrace for any member of his family to go on the stage. Clara, however, about that time heard Tetrazzini in Boston and decided that she herself must have a singing career. She left school, got a job in the mill—just long enough to save her passage money abroad. Her mother occasionally gave her a dollar or two to add to the little nest egg, and gradually she won her father over. When she was sixteen she sailed for Italy to do her first real studying. She had heretofore only worked in music with the church organist who was not really a vocal teacher.

There were eight children in the Jacobo family, and while Clara was studying in Italy, each and every one sent his bit to help her along. That is why today the young singer is happy to know that her family's sacrifices were not in vain. Clara Jacobo studied in Italy for five years before she had her debut. And then it was in Norma at the San Carlo in Naples. This was rather remarkable because most debutants start in the smaller opera houses and in more modest roles. Looking back upon that occasion now, Jacobo laughs at her nerve and wonders if she would do the same thing over again. After two years of singing in various parts of Italy, she returned to this country. That was four years ago. She at once joined Gallo's San Carlo Company with which she had an outstanding success. The second season she was a member of the Boston Opera Company and during its Manhattan Opera House engagement attracted no little attention. Even then there were rumors that before long she would be with Mr. Gatti's company. At that time she did make an audition at the Metropolitan, but nothing happened. Following the Boston season she went down to Cuba and sang with Salmaggi's company, where she was riotously received by the Latins. When she speaks of Cuba her face lights up as she has only happy memories of the tour. She hopes soon to sing there again, and is anxious, too, to go to Buenos Aires, which she may do next summer. The third year (last year) she again toured with Gallo's company and this year became a member of the world's greatest opera company, the Metropolitan.

Asked how it happened, Miss Jacobo said that she had known Mr. Gatti for some little time, so one day she went down to see him and asked for another audition. This was granted, and before a jury consisting of Mr. Gatti, Serafin, Bellezza, Setti and Bamboschek, she passed with flying colors. A few days later she signed a contract.

To two persons she gives credit for her success: her father, who helped her through the early struggles, and to her teacher and coach, Maestro Baccolini. But much credit is also due herself, for she was a tireless worker and grasped every opportunity.

The writer heard Miss Jacobo three years ago at the Manhattan Opera House when she revealed a naturally beautiful voice; but hearing her again at her Metropolitan debut the writer was impressed by the great progress in her singing. She displayed more polish and had developed greater technical control. Of course this has come with experience, and as time goes on it will not be surprising if she becomes one of the first dramatic sopranos of the operatic stage.

When the New York critics said she would likely become one of Mr. Gatti's most dependable singers, they hit the nail on the head, so to speak. That is her ambition—to be ready for any emergency.

Miss Jacobo, on the stage, gives the impression of being much older than she is. Perhaps this is because of her dignified and rather regal bearing. She is, to be exact, still under thirty, and in private life shows all the enthusiasm of youth. There is a natural charm about Jacobo and one cannot help but admire her for having the conviction of her ambitions and achieving them without any great financial or political backing. More power to her!

Metropolitan Opera

(Continued from page 19)

DIE AEGYPTISCHE HELENA, DECEMBER 7 (IN GERMAN)

A repetition of Die Aegyptische Helena was given with the same cast, as at the premiere, excepting that tenor Walter Kirchhoff substituted for Laubenthal; under the circumstances he did well, for it was on short notice. Jeritza finds the role especially hers, and charm of person, pose and costume was ever present. Editha Fleischer has a sympathetic role in Aithra, or at least makes it such, and wins applause. The scenic production is of telling brilliancy, both costumes and stage being tremendously effective. Again Whitehill, Carroll and Telva won honors, and Bondanzky conducted with skill and authority.

ANDREA CHENTIER, DECEMBER 8 (MATINEE)

Saturday afternoon opera-goers enjoyed one of the best performances of this opera in years, according to report.



CLARA JACOBO,

as Leonora in *Il Trovatore*, in which role she made her Metropolitan debut (Photo by Apeda)

country as a child of two by her Italian parents, and lived in Lawrence, Mass., the mill town. Very early she developed a voice, but she had an old-fashioned father who thought it a disgrace for any member of his family to go on the stage. Clara, however, about that time heard Tetrazzini in Boston and decided that she herself must have a singing career. She left school, got a job in the mill—just long enough to save her passage money abroad. Her mother occasionally gave her a dollar or two to add to the little nest egg, and gradually she won her father over. When she was sixteen she sailed for Italy to do her first real studying. She had heretofore only worked in music with the church organist who was not really a vocal teacher.

There were eight children in the Jacobo family, and while Clara was studying in Italy, each and every one sent his bit to help her along. That is why today the young singer is happy to know that her family's sacrifices were not in vain.

Clara Jacobo studied in Italy for five years before she had her debut. And then it was in Norma at the San Carlo in Naples. This was rather remarkable because most debutants start in the smaller opera houses and in more modest roles. Looking back upon that occasion now, Jacobo laughs at her nerve and wonders if she would do the same thing over again. After two years of singing in various parts of Italy, she returned to this country. That was four years ago. She at once joined Gallo's San Carlo Company with which she had an outstanding success. The second season she was a member of the Boston Opera Company and during its Manhattan Opera House engagement attracted no little attention. Even then there were rumors that before long she would be with Mr. Gatti's company. At that time she did make an audition at the Metropolitan, but nothing happened. Following the Boston season she went down to Cuba and sang with Salmaggi's company, where she was riotously received by the Latins. When she speaks of Cuba her face lights up as she has only happy memories of the tour. She hopes soon to sing there again, and is anxious, too, to go to Buenos Aires, which she may do next summer. The third year (last year) she again toured with Gallo's company and this year became a member of the world's greatest opera company, the Metropolitan.

Asked how it happened, Miss Jacobo said that she had known Mr. Gatti for some little time, so one day she went

The cast was excellent, including Rosa Ponselle, Giovanni Martinelli and Titta Ruffo, making his first appearance of the season. As Gerard, the renowned baritone returns in happy voice and was riotously welcomed. Popular Martinelli, too, was in particularly fine fettle and rose to great heights dramatically. As for the "Divine Rosa"—she sang beautifully, with great warmth of tone and feeling. This distinguished trio scored high. Others in the cast were Ina Bourskaya, Ellen Dalossy, Henrietta Wakefield, Georges Cehanovsky, Alfio Tedesco, Reschiglian, Malatesta and Didur. Serafin conducted.

TANNHAUSER, DECEMBER 8

In the evening, Tannhauser was the opera. Elisabeth Rethberg, easy-to-look-at heroine, sang beautifully. Rethberg always "comes up to scratch," if one may be permitted to use that expression, and the audience fully enjoyed her portrayal. Mr. Laubenthal, too, sang with tonal richness and effectiveness. The music of the Shepherd, usually sung by Editha Fleischer, fell to the lot of Louise Lerch who did well with it. Julia Claussen handled Venus in her expert fashion, which means she was excellent. Schuetzendorf, the Wolfram, and Richard Mayr, Landgraf, were capital, and Martha Henkel made her debut as one of the graces.

Bach Choir Celebrates Thirtieth Anniversary

On the occasion of the thirtieth anniversary of the Bach Choir, of Bethlehem, Pa., an audience of over twelve hundred people gathered in the Liberty High School on the evening of December 5 to pay tribute to that body of singers and to Dr. J. Fred Wolfe, founder and director of the choir. Organized on December 5, 1898, with a membership of eighty singers, it now has a membership of three hundred and Dr. Wolfe has been its only leader. Bach Festivals are held in May of each year in the Packer Memorial Church of Lehigh University. The choir also has made appearances outside of Bethlehem, always without compensation, including such cities as New York, Philadelphia, Washington, and last year at the dedication exercises of the University Chapel at Princeton.

On the occasion of the thirtieth anniversary, invocation was delivered by the Rev. Dr. Charles Rominger, following which there were addresses by the Mayor of Bethlehem, James M. Yeakle; the Mayor of Allentown, Malcolm W. Gross, and the Mayor of Easton, Samuel S. Horn. The principal speaker of the evening was Professor Charles Grosvenor Osgood of Princeton University, and later Dr. Wolfe himself spoke and was given a tremendous ovation. Musical selections also were interspersed on the program. Ruth Becker, who for many years has served as the choir accompanist, played two numbers; Earle Laros, pianist, of Easton, was heard in solos as well as in a two-piano piece with Miss Becker, and Nicholas Douthy, tenor, and Mildred Faas, soprano, both of whom have been heard innumerable times as soloists at the Bach Festival, each sang a few selections. At the close of the program a reception was held in the gymnasium of the school, the music for which was furnished by the Moravian College Orchestra.

"Thunderous Applause and Many Encores" in Berlin for RUDOLPH GRUEN "an American pianist of extraordinary ability"

says KARL GUSTAVE GRABE
in *Der Jungdeutsche*

"A spiritual pianist of highest musicianship to whom technical difficulties are unknown. . . . Produced tones such as I had heard only from Giesecking. There was thunderous applause and many encores. The total impression was such a splendid one that we wish for a return, soon, of this unusually talented pianist."

"Great pianistic ability." — Hans Pasche, *Signale*.

"His interpretation of the Waldstein Sonata was intelligently managed. . . . He brought Chopin preludes to the highest poetic exposition." — *Berliner Lokal Anzeiger*.

"A highly gifted virtuoso." — *Germania*.

"A pianist of the elegant virtuoso type. He can do everything that is desired. He has a fluent technic and also a big tone." — *Deutsche Allgemeine Zeitung*.

Concert Direction: PARISI & EVANS

By Special Arrangement with Haensel & Jones

50 West 47th Street

New York

Steinway Piano

Ampico Rolls

Roycroft Records

Ganna Walska Well Received in Binghamton, N. Y.

Charles L. Wagner, Her Manager, Contends She Can Sing and Is Going To—Has Big Musical Intellect, He States—New York Recital in January

"Ganna Walska sang beautifully in Binghamton on December 3, but I lost my voice," laughed Charles L. Wagner, manager of the world famous personality. "The only trouble with Mme. Walska," he continued, "is that sometimes she gets stage fright. This, however, I can understand, especially over the radio. I broadcasted several months ago and was getting along famously until I suddenly



GANNA WALSKA, who was well received in Binghamton, N. Y., and is scheduled for concerts in Washington, Chicago and New York.

visualized the unseen audience—then I went to pieces! It is not always easy for the artist to sing or perform. It is the four-flusher who is never afraid. I have never known a big artist who was not nervous some time or other.

"I don't blame Mme. Walska for being nervous when you consider how the critics have jumped on her. She has really a lovely voice and her possibilities are as yet hardly known. She wants to sing and she is going to sing!

"This is the first time she has come to America ready to sing. I have known Mme. Walska ten years, yet I never heard her until two months ago. Then I decided to put her before the public. Her tour will be short this season, owing to her plans for returning abroad, but eventually I feel confident that she will come into her own. As an attraction, however, she is only good for the manager who knows how to handle her.

"Mme. Walska is scheduled to sing in Washington on December 10, under the direction of Kate Wilson Greene, at Poli's Theater; in Chicago at Orchestra Hall, on Saturday afternoon, the 15th, and her New York concert will take place early in January. One thing is certain and that is, that Walska has a big musical intellect and she knows what she is doing."

Then Mr. Wagner handed the MUSICAL COURIER representative some of Mme. Walska's criticisms from Binghamton, excerpts of which are herewith reproduced without any omissions.

Martha Wheatley in the Press said: "An audience of some 500 was interested and evidently curious. Some came to doubt and remained to marvel at the will to do, on the part of this extraordinary woman. Some were frankly puzzled, yet duly appreciative of the pictorial impressiveness offered by the singer. None was enthusiastic over her vocal attainment; yet the audience as a whole, paid tribute to her magnetism, her beauty, her taste and her resolute courage.

"Mme. Walska's program comprised twelve programmed numbers, ranging from Wagner to Mozart and from Bach to Liszt. Her opening selection the aria, *Dich, teure Halle*, from Wagner's *Tannhauser*, indicated her ambitions in the direction of opera. But Wagnerian opera, at present, is not for Madame! Proceeding with a group of songs, Mme. Walska found herself when she sang the *Bach Kaffee Kantata*, and two Mozart pieces, *Un moto di gioia* and *Das Veilchen*.

"The slight nervousness apparent in the opening number and the following songs had disappeared as Mme. Walska offered a second group, with the Schumann *Der Nussbaum* and the *Die Forbelle* of Schubert predominating. Her third group comprised the *Rachmaninoff Songs* of Georgia, sung (as spelled in the program) in her native Polish; *Comment disaient ils?* by Liszt and the *Niewiandowski* in the *Wide Clear Sky*. As encores, Mme. Walska sang two familiar numbers in English, *If No One Ever Marries Me*, and *Daddy's Sweetheart*. At all times she was confined to her notes.

"Mme. Walska has a high soprano of some flexibility and range. Her enunciation is something that the artistic world has long sighed for. She has grace and charm sufficient for half a dozen stars of the first magnitude. She is determined to attain the high goal she has set, regardless of vocal equipment.

"Hitching her wagon to a star has meant numerous heart-aches and disappointments for Mme. Walska, who is known on two continents as one who never imitates, who refuses to falter, though musical friends and musical foes have scoffed and scoured and revealed the pitiful, pitiless small-

ness of human nature, and the weaknesses of the flesh, though the spirit be willing.

"The routine of the average concert program is unthinkable and, therefore, impossible for Ganna Walska. Therefore, her recital last night was most informal. Time may have started to sound his ponderous strokes for her, but no calcium light revealed such tell-tale marks last night. The insignificant, the prosaic, were erased from the scene when the artist appeared. Her period gown of cream crepe and silver (or was it crystal?) seemed a part of her. She was alternately serious and arch; now she reflected the lights and shadows of the land of her birth; now she was the spirit of the beauty of Paris, where she has a home; now she might be demanding that her fairy dreams might be also philosophical. It was evident that her wish might have been for sadness and for beauty, for the exquisite in style, for a fine vigor, for profound and sympathetic understanding.

"Mme. Walska never doubts herself, insofar as the future of her music or the music of her future is concerned. She never imitates, and if her real hope of success is only a fluttering bird of passage, that plumed creature is sure to be faultlessly preened and exquisitely feathered.

"Should Mme. Walska's American public awake some morning to know her to be possessed of a touch of the super-genius of the vocally gifted, there is no doubt that she will have the genius instantly to stamp herself on the artistic world as having possessed that all along."

Jennie A. Mallette, in the Sun, wrote in part: "An audience of 500 persons gave Ganna Walska, beautiful Polish singer and wife of Harold McCormick, chairman of the Executive Committee of the International Harvester Corporation, a cordial greeting Monday night when she ap-

Distinguished Patronesses at Emma Roberts' Washington Concert

Emma Roberts gave a concert at the Mayflower, Washington, D. C., December 10, for which she had the following patronesses: Lady Isabella Howard, wife of the British Ambassador; Nobil Donna Antoinetta de Martino, wife of



EMMA ROBERTS

the Italian Ambassador; Frau von Pottwitz und Graffron, wife of the German Ambassador; Mrs. William Howard Taft, wife of the Chief Justice; Mme. Peter, wife of the Minister of Switzerland; Mme. Simopoulos, wife of the Minister of Greece; Mrs. Vincent Massey, wife of the Minister of Canada; Mme. Bachke, wife of the Minister of Norway; Mrs. Hamilton Fish, Jr., wife of Representative Fish; Mrs. Robert Low Bacon, wife of Representative Bacon; Princess Sturdza, wife of the Counselor of the Roumanian Legation; Mrs. Peter Augustus Jay, Princess Cantacuzene, Mrs. Anne Archbold, Mrs. Charles J. Bell, Mrs. Victor Cushman, Mrs. Henry F. Dimock, Mrs. Franklin Ellis, Mrs. Richard Ehle, Mrs. John H. Gibbons, Mrs. William Green, Miss Bell Gurnee, Miss Laura Harlan, Mrs. Frederick C. Hicks, Mrs. Walter Bruce Howe, Miss Elizabeth Butler Howry, Mrs. Demorest Lloyd, Mrs. Montgomery Meigs Macomb, Mrs. Adolph Miller, Mrs. Frank B. Noyes, Mrs. Lawrence Townsend, Mrs. Charles Warren and Mrs. Myron Whitney.

Various luncheons and dinners were given. The date was a re-engagement from last spring. On December 15, 19 and 23, Miss Roberts has private engagements in Cleveland, which are as important socially as the Washington concert. Miss Roberts recently gave a most successful concert in Boston.

Mrs. Edgar Stillman Kelley Honors Ponselle

Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, made the following address over the radio on the General Motors Hour, December 3, the occasion of Rosa Ponselle's tenth anniversary honor celebration:

"All hail to Rosa Ponselle, the great American singer! The National Federation of Music Clubs is asking the privilege this evening of announcing that Miss Ponselle has been invited to head the Honor List in the Federation's Hall of Fame, called *The Decade Honor Roll of American Artists*. Why was Miss Ponselle chosen as the first one to be named in this Federation Hall of Fame? Because of

peared in a recital with Giovanni Martino, baritone, in the auditorium of the Binghamton Central High School.

"Though it was evident that Ganna Walska's hearers were more impressed with her vivacity and her unusual personality than they were with her voice, she sang all of her songs pleasingly, and some of them in such a way as to manifest admirable vocal qualities in volume and purity of tone. Her voice could be more flexible than it is, and probably will be as the singer gains experience in certain types of work.

"Visually, the singer made a strong appeal. Having charming features, and the gift of distinctive dressing, she could have held the assemblage through a much longer program, even though her singing had been less satisfactory than it was."

"Speaking of criticisms," continued Mr. Wagner, "I have been interested in the way the New York critics have been criticizing lately. Where does a critic get off to tell a singer how to do a thing? Have they ever done anything like it themselves? It was amusing to me the rather damning way they received Ponselle's *Fiora* by giving it faint praise. Why? Here is the greatest voice America has ever produced and I am sure Ponselle has forgotten more musically than any critic ever knew. I have no fight with the critics. They have a right to their honest opinion, but before giving it they should tell the reaction of the audience and not give their personal opinion as if it were that of the audience. If the critic will first tell the public's feeling, the number of recalls and the amount of applause, in fact, the verdict of the audience, then the critic can say anything he likes as his own personal opinion after that. That goes for both music and drama.

"When I decided to take Ganna Walska under my management, everyone I encountered, with two exceptions, either refused to take her seriously or condemned her outright. Their unanimous remark was: She can't sing. Yet in every case I found they had never heard her sing, yet they went about talking about something of which they knew nothing. No wonder I have often said: The game isn't worth the scandal!"

J. V.

her marvelous record covering ten years of phenomenal successes, reaching from her first sensational appearance with Caruso at the Metropolitan Opera House, November 15, 1918, in *La Forza del Destino*, to this present hour of her glorious singing. Furthermore, the N. F. M. C. has instituted November 15 as Rosa Ponselle Day on their Decade Honor Roll to be fittingly observed in November during the succeeding years, by every club in our vast Federation of five hundred thousand members. The Music Federation has always championed the American musician. Ours was the first national organization to conduct prize contests for young American artists, starting eighteen years ago. Members of my national board have assembled here this evening from afar for this momentous occasion—Mrs. Frank Seiberling of Akron, Ohio, past president and chairman of Rosa Ponselle Celebration Committee; Mrs. William Arms Fisher, first vice-president from Boston and local chairman of our Boston Biennial Convention next June; Mrs. Charles Davis, chairman of the American Music Department, from Miss Ponselle's native state, Connecticut; and Miss Fowler, state president from New Haven, all join in paying their tribute of profound admiration to this truly great American artist, who has arrived at the highest pinnacle of fame so early in life. Owing to her engagements abroad next June, the Federation must forego the pleasure of hearing Miss Ponselle sing at our choral convocation with the chorus of fifteen hundred voices. In closing, may I, as the national president, bespeak the Federation's appreciation to Frigidaire and General Motors for the Rosa Ponselle concert which they are sending over the entire country."

In addition to singing beautifully over the same hour, Miss Ponselle responded with this little speech: "I thank the National Federation of Music Clubs and my audiences



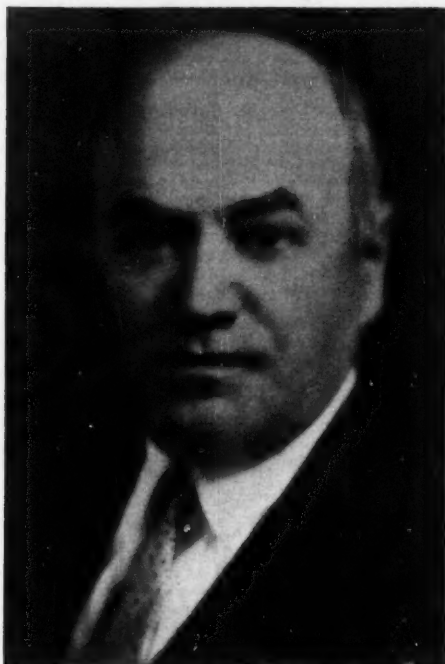
ROSA PONSELLE AND MRS. FRANK A. SEIBERLING

of Akron, Ohio, past-president of the National Federation of Music Clubs and chairman of the Rosa Ponselle Tenth Anniversary Committee, photographed while leaving the Metropolitan Opera House.

from the bottom of my heart for their ever constant inspiration to me in my career. And to General Motors goes my sincere appreciation for this opportunity to sing this evening to so many million listeners. I trust God will give me the strength and the power to continue to grow in my art so that I may always be worthy of the interest and encouragement of my beloved public."

Volpe Conducts Schubert Memorial Concerts in Miami

MIAMI, FLA.—Thousands of Miami music lovers crowded the auditorium of Miami High School for the Schubert Centenary concert presented on November 25 by the University of Miami Symphony Orchestra, under Arnold Volpe. It was another triumph for the splendid local aggregation



ARNOLD VOLPE,
conductor of the Miami Symphony Orchestra.

and a tribute of appreciation to the great composer. The greatness of Schubert was exemplified by the varied program offered by the orchestra, embracing the classical of the beautiful Unfinished Symphony, the melodious and tuneful operatic overture and ballet suite from Rosamunde; the dainty, light Moment Musical; and the stirring, swinging Marche Militaire. These revealed the diversity of the composer, and also served to bring out well all parts of the orchestration.

The excellent University Orchestra, augmented by members of the Miami Federation of Musicians, responded perfectly to the baton of Conductor Arnold Volpe, who again displayed his mastery as director. The orchestra was ably assisted by Helen Flanagan, soprano, who gave a superb rendition of Omnipotence, and by the impressive Aeolian Chorus, which sang The Lord Is My Shepherd, under the direction of Bertha Foster.

Preceding the musical program May K. Brigel gave a brief resume of the life of Schubert. Toward the close of the concert Rufus Steele, in making an appeal for the support of the orchestra, paid high tribute to the genius of Arnold Volpe. He read a telegram from Walter Damosch, in which he extended congratulations to Mr. Volpe upon the opening of the third season for the Miami aggregation, and wished for it outstanding success. Mr. Steele pointed to the fact that the University Orchestra afforded Miami an opportunity to hear without charge concerts that were the equal of those given by many nationally known organizations. He urged subscriptions as sustaining members and patrons.

Metropolitan to Revive Ernani and Manon

Two revivals will be features of next week at the Metropolitan Opera. Verdi's Ernani will be given next Monday night and Massenet's Manon, not heard for five years, on Saturday afternoon, December 22. In the former opera Ponselle, Egner, Martinelli, Ruffo, Pinza, Paltrinieri and Reschiglian will sing and Miss Galli and Mr. Bonfiglio will dance. Bellezza will conduct.

Manon will have Lucrezia Bori in the title role and Gigli as Des Grieux. Others in the cast will be Doninelli, Egner, Flexer, Gola, DeLuca, Rothier, Bada, Cehanovsky, Ananian, Windheim, D'Angelo and Reschiglian. The revival has been prepared musically by Louis Hasselmans, who will conduct. The chorus has been trained by Giulio Setti, while the stage direction is in the hands of Wilhelm von Wymetal. New scenery has been designed and painted by Joseph Urban.

Other operas of the eighth week will be: Aegyptische Helena, on Wednesday evening, with Jeritza, Fleischer, Lerch, Ryan, Telva, Bourskaya, Carroll, Falco, Flexer, Kirchhoff and Whitehill, and Bodanzky conducting; Gioconda, on Thursday evening, with Ponselle, Alcock, Jagel, Danise, Pinza, Paltrinieri, Reschiglian, D'Angelo and Gabor, with Serafin conducting; Tosca, as a special matinee on Friday, with Jeritza, Flexer, Lauri-Volpi, Scotti, Malatesta, D'Angelo, Picco, Paltrinieri and Reschiglian, and Bellezza conducting; Cavalleria Rusticana and Pagliacci, on Friday evening, the former with Rakowska, Bourskaya, Falco, Tokatyan and Basiola, and the latter with Guilford, Martinelli, Ruffo, Bada, and Cehanovsky, while Bellezza will conduct both operas.

At next Sunday night's Opera Concert, for the benefit of the Metropolitan Opera Company Emergency Fund, Rethberg, Lerch, Divine, Lauri-Volpi, Danise and Rothier will sing. Bamboschek will conduct.

William Grant Egbert Dead

William Grant Egbert, founder and for many years president of the Ithaca Conservatory of Music, died in that city after a long illness on December 9. Mr. Egbert made his debut at the age of eight during a concert tour of this

country. He was concertmaster and assistant conductor of the Sevcik Orchestra in Prague for three years and also director of the Elmira Symphony for a similar term. In 1906 he won the Diamond Medal, an Anglo-American award for distinguished service in the field of music.

I See That

Fhyllis Kraeuter, cellist, will appear at The Barbizon on Sunday afternoon, December 16.
The Duettes Classique (Paula Fire, soprano; Rita Sebastian, contralto) will make its first appearance in the ballroom of the Park Central next Sunday afternoon.
Caroline Lowe says her specialty consists of "getting results." Samoiloff gave a reception to Maria Gay and Zenatello; 200 guests attended.
Bell-Ranske points out the value of nutritious food for children.
The Tollefsen Trio has been recently heard in Bridgeport, at the South Shore, and Brooklyn National New England Societies.
Lotta Madden conducted her Central Choral Club, fifty voices, in a performance of Song of Thanksgiving.
Os-ke-non-ton, American Indian, is drawing crowded houses on his European tour.
An interesting article by Ernest Schelling, Help Your Children to Make Music, is reprinted in this issue.
The Basque Venus, by Hermann Hans Wetzler, has been termed "a mature first opera."
Franz Lehar is at work on a new operetta, The Land of Smiling, based on the play, The Yellow Jacket.
Oscar Strauss' new operetta, A Wedding in Hollywood, was recently introduced in Vienna.
The American Academy in Rome is receiving applications for its ninth annual competition for a fellowship in composition, the Prix de Rome.
Alberto Jonas has written an intriguing account of his travels through Spain and the island of Mallorca.
The Sittig Trio will give a New York recital on December 18.
Vera Curtis recently gave six recitals in seven days.

Vienna celebrated Schubert's Centennial with a seven day festival.
Bartok's new concerto, played by the composer, was not liked in Amsterdam.
Schubert's E major symphony was presented for the first time in New York by the Cleveland Orchestra.
The Ithaca Conservatory has been granted a charter in the Kappa Gamma Psi, national music fraternity.
Mishel Piastro, violinist, was enthusiastically received as soloist with the San Francisco Orchestra.
W. Grant Egbert, one of the founders of the Ithaca Conservatory of Music, is dead.
The German Opera Company has announced the list of artists who will appear during the presentation of the Wagner cycle in New York during January.
Hallie Stiles has returned to this country.
The Chicago Opera presented the Tales of Hoffman for the first time in several years.
Adelbert Sprague has been re-elected conductor of the Maine Music Festival.
La Argentina's consummate art was attested to by a sold-out house at her second Boston appearance.
Ganna Walska was well received in Binghamton, N. Y.
Ottorino Respighi appeared in an unfamiliar role as accompanist to his wife under the auspices of the Chicago Pro-Musica.
Rudolph Ganz scored a brilliant success as soloist with the Boston Symphony.

Harold Berkley Plays at Institute

Harold Berkley, assisted at the piano by Marion Kahn, gave a recital at the Institute of Musical Art on December 5, playing a program including works of Bach-Kreisler, Sammartini-Nachez, Fauré, Nui-Kochanski, Szymanowski and the Prelude and Fugue in B minor for violin alone by Regér.

Guild of Vocal Teachers to Honor Rethberg

The Guild of Vocal Teachers, Inc., Anna E. Ziegler, president, will give a reception and tea in honor of Elisabeth Rethberg, its honorary member, on Saturday afternoon, December 15, at the Barbizon Salon, from four to six o'clock.



Photo by L. Albin Guillot

The Hands of the "Perfect
Master of the Harp."

—London Post

Marcel

GRANDJANY

"Makes it easy to believe that the
Harp is the instrument of Heaven."
—New York World

Available in America this season
January, February and March

Also

Harp and Flute chamber music programs
by
Marcel Grandjany and Rene Le Roy

Available February 1 to March 15, 1929
New York Recital, February 10

The Wurlitzer Harp



Ganz Excels With Boston Orchestra; La Argentina Makes Her Second Appearance

Rabinowitch, Mar, Goding Help to Feature an Extraordinary Week, While the Drama of the American Opera Company Continues to Please—Ethel Leginska Back

BOSTON.—The gray and gentle man whose boyish ambition was to be a street-car conductor gave a performance on the violin Sunday afternoon at Symphony Hall before an audience which filled all the regular seats, the standing-room, and the available stage. Fritz Kreisler, well-beloved, in a program largely of music of his countrymen, to a most moving and significant demonstration, among which your reviewer alone sat silent, feeling about as much inclined to applaud the Lord's Prayer. It is to be wondered whether those who speak of Kreisler's having lost the fire of his youth would have thought so had he played with his hat on. Virile but tender too is Kreisler, and fundamentally rational his musical temperament. When most the call is for feeling, never is he extravagant; yet for this reason his emotion is of a finer quality. In the early pieces, Bach, Schubert, and Spohr, a masculine sort of vivacity predominated. Afterwards, in Schubert's G-flat major Impromptu, a new role was assumed, in which the poignant tone, the peerless judgment of tempo, of distribution of accent, combined to an effect of ethereal loveliness not conceivably surpassable. This mood held for the most part of the remainder of the program and encores. The number Nocturnal Tangier (Godowsky-Kreisler), brought out a sounding pizzicato, the despair of violinists. The other numbers were Bach's Suite in E minor; Duo, opus 162, by Schubert; Spohr, Concerto, No. 8, A minor; Ballet Music from Rosamunde, Schubert-Kreisler; Fantasy on Russian Themes, op. 33, Rimsky-Korsakoff-Kreisler.

Carl Lamson was a discreet accompanist.

GANZ, BURGIN, AND MIASKOWSKY

Rudolph Ganz assisted at the regular Symphony concert, the afternoon of Friday, November 30, and the following evening. Since Mr. Ganz is a composer and a conductor as well as a pianist, the statement that he acted in the last-named capacity might not be supposed irrelevant. If his perfection as a pianist was in any sense the object of his resignation from the leadership of the St. Louis Symphony Orchestra a few years ago, that object may be considered to be achieved. The basis for the conclusion was furnished by his performance in Beethoven's Concerto No. 5 in E-flat major. The distinguishing characteristics of Mr. Ganz's style were a technique both powerful and precise, to which should be added a surprising delicacy in the parts marked pianissimo; while to his judgment of his relations to the orchestral accompaniment, the term punctilious well applies.

Richard Burgin stepped out of the office of concertmaster to conduct in the absence of Mr. Koussevitsky. Both he and Mr. Ganz were given well-merited ovations. Mr. Ganz has not played with the orchestra in Boston since 1920. Mr. Burgin has always been well-liked here.

The opening number was Symphony No. 8 of Miaskowsky, a novelty for Boston. Miaskowsky, though not widely understood, has been called one of the three foremost living Russian composers, in company with Stravinsky and Prokofieff. In his utilization of national Russian and Eastern melodies, he has been said to have put himself in the category of the "new Russian school." Heard for the first time, the themes of this symphony appear unpromising, and their development chaotic and replete with dissonances dubiously resolved. The third movement, however, famous for its treatment of an exotic Turkistan melody, one would like to hear a few times more, to receive it with the fullest pleasure.

The inevitable (nowadays) Strauss concluded the program. The choice for the evening was Salome's Dance, from the opera of the name. Strauss, long ago the vogue at the time of Tod Und Verklärung, subsequently passed through a period of disapprobation. Today he is once more the man of the hour, as the reception of this alternately sensuous and brittle work suggested.

LA ARGENTINA

An account of Spain's latest contribution to the world of art was given in these pages on the occasion of La Argentina's premiere in Boston. The promptness of her second engagement was very helpful to the appreciation of a talent glimpsed only in brief snatches, more particularly as parts of the original program were repeated.

The pleasantness of the transition from the smoke-filled Avenue outside to the scented interior of Symphony Hall on Wednesday night told the story of La Argentina's popu-

larity. Whereas (owing probably to the coldness of the atmosphere) the unadulteratedly intellectual performance seemed to permeate her previous performance, last night a warmth and richness were unfolded, in addition to vivacity, which more justly entitled reference to the dancer as the incarnation of the soul of Spain. In the Serenata Andaluza of de Falla, langour and coquetry predominated. From the next number on Dance No. 5 of Granados—the carriage of the artist called continually to mind the lines of Swinburne:

"Ah! sweet, and sweet, and sweet, and seven times sweet
The paces and the pauses of thy feet!"

The Fire Dance from the ballet El Amor Brujo of de Falla was characterized by feline swiftness and grace of a mood of splendid sombre barbarity. Andalusian Dance (Infante) and Lagarterana (Guerrero), the latter encored last week, were both given a second time last night, upon

JULIETTE W
I
H
L



"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).
"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

the acclaim of the spectators. In a Gypsy Dance to a Popular Melody, not given here before, dissonances of line were neatly treated, to the general enthusiasm. Bolero, Seguidillas (without music), and La Corrida (Impressions of a bull-fight) were all received again with delight, particularly the last-named, which was beautifully conceived and executed, requiring an encore.

The felicity of Carmencita Perez as accompanist once more attracted attention. She also played with an inflammatory touch such difficult solo pieces as Sevilla, by Albeniz, and Infante's El Vito. A third number was Albeniz's Triana, which was to be heard this week at Mr. Goding's concert as well.

NOTE

Tito Schipa, mentioned last week as an exponent of "cantares populares," as a matter of fact brings before the public not these, but "canciones," for the former word, though loosely interchangeable, is generally reserved for songs of an earlier period.

OF INTEREST

Music-lovers of a more roving disposition may be interested to know that the play The Kreutzer Sonata, in which the celebrated Jewish actress Bertha Kalich is starring at the Keith-Albee St. James this week, is not an adaptation of Tolstoy's story, but an intensely emotional drama of racial temperament by Jacob Gordon.

CLARA RABINOVITCH

Wednesday evening, December 5, Clara Rabinovitch, virtually competing with La Argentina, regaled an audience large as well as enthusiastic in a piano recital including Scarlatti, Romantics, Debussy, and—a third of the whole—two Spanish composers and an unfamiliar (to us) Frenchman, Mompou (Scenes D'Enfants). This implicates a variety which for the most part Miss Rabinovitch was

quite capable of handling. The graceful and sinuous fingers of this personable artist were equipped to perform marvels of shading. Her particular ability at counterpoising dominant line against background actualized all the potentialities of Three Sonatas of Scarlatti's. The Sicilian, father of polyphonic thinking, took great glee in developing his progeny, but the agility of Miss Rabinovitch was a match for them, amounting in the first almost to legerdemain. Nevertheless she displayed force in a Fugue by Mendelssohn, which might have been thought incompatible; yet was most successful, perhaps, in the warmth and lyricism of her Symphonic Etudes, by Schumann. And again, gave so effectively the more exotic selections of the evening, as to arouse hopes of hearing of them again, and at the same hands.

Tuesday evening, December 4, the Apollo Club of Boston, with Thompson Stone as conductor, was heard in a program including Songs of Christmas, Songs of the Russian Church, Songs of the Sea, and other separate numbers. Olga Avierno, soprano, assisted.

Sunday afternoon the People's Symphony under Theophil Wendt presented an all-Wagner program in the Hotel Statler ballroom. The Meistersingers number was most representative of the best that this promising orchestra has accomplished in the past.

HOWARD GODING

On Saturday afternoon at Jordan Hall, Mr. Goding displayed a fine sturdy touch, yet wonderfully sensitive to changes in tempo. Schumann's Carnival, op. 9, seemed specially chosen to set off this gift, but Mr. Goding's technique was not always adequate to its more rapid passages. Not so was it with the sprightly Valse Allemande, however, which was performed with consummate dexterity. Rubinstein's Staccato Etude, with which the program closed, was played even more brilliantly, because offering greater opportunity.

CORINNE MAR

The soprano of the superscription is well known in New York and abroad, and will be for the future in this city, if the attitude of the audience at Symphony Hall on Sunday night affords any indication. The voice of Corinne Mar flows with effortless fluency, is pure in quality, well-trained, and not without power. Its variety was adequate to four languages. The penchant of the singer for the upper soprano was a little remarkable, yet the Addio from Boheme gave opportunity for a display of competence over a much larger range.

A more than appreciative audience heard Miss Isabelle Burnada, contralto, and Mr. Oliver Stewart, tenor, in a joint recital at Jordan Hall Monday night. Frank Chatterton accompanied. Mr. Stewart exhibited a voice of flowing quality, while Miss Burnada's was fluent, clear and resonant.

ETHEL LEGINSKA TO RETURN

Sunday evening, December 9, Bostonians welcomed back to its home city the Boston Women's Symphony Orchestra with Ethel Leginska, conductor, after a tour which took in many of the large cities of the Atlantic Seaboard and the Middle West.

One can readily recognize what a task they have accomplished when count is made and it is discovered that this intrepid conductor has led her orchestra through a total of 55 concerts in 43 days—a task that would make the managements of our largest symphony orchestras gasp. Not a slip, hitch, or delay occurred to mar the trip, thanks to the painstaking foresight of Leginska. Arrangements for this concert itinerary were made and completed in the early summer. The orchestra left Boston on October 28, opening at Amherst College, and its last concert will be at Canton, Ohio, on Saturday evening of this week. The audiences that greeted Leginska and her Boston Women's Symphony Orchestra, especially in such cities as Cleveland, Milwaukee, and Buffalo, would have gladdened the heart of any manager. Eight thousand people greeted them at Milwaukee, hundreds were turned away in Buffalo, and the same situation existed at Cleveland.

Rehearsals for Leginska's new venture—Opera in English—commenced on Monday, and all singers, men or women, who are interested, may reach her for auditions at the Hotel Lenox.

MR. ROSING'S COMPANY CONCLUDES ITS BOSTON RUN

It is late to write of the American Opera Company as of something rich and strange. Observations of last year are renewed. By sitting in the orchestra here one may in a fashion approximate the auditory impression ordinarily received from the balcony for the same money, and at the same time see in the person of Miss Natalie Hall one of the few real Marguerites in captivity. The protagonist was one of many who disregarded a fireside weather, the night of Friday the 30th, to witness the second performance of the second selection of the stay. The traditional popularity of Faust was upheld.

The significant dramatic qualities of such operas as Faust

REINALD WERREN RATH BARITONE

Management: Wolfsohn Musical Bureau of New York, Inc., New York City

HARCUM TRIO—

Mischa Mischakoff, Violin
Concertmaster
Philadelphia Orchestra

Willem Van den Burg, Cellist
Solo Cellist, Philadelphia
Orchestra

Edith Harcum, Pianist
Head of the Harcum
School

Address:
Harcum School
Bryn Mawr, Pa.

LUCIA CHAGNON

SOPRANO (Pupil of Mme. Lilli Lehmann)

In America after January, 1929

Exclusive Management: National Music League, Inc.
113 West 57th St., New York City

LEVITZKI

PIANIST

Season 1927-1928 in Europe

In America from January, 1929

Concert Management: DANIEL MAYER, Inc.

1516-17 Steinway Hall, 113 West 57th Street, New York
Steinway Piano Ampico Recordings Columbia Records

are scantily appreciated by those who cannot follow the libretto pretty closely. Everyone—speaking, I suppose, of an ideal universe—should see a few of these offerings. The company has improved much on the histrionic side since last year. The Garden and the Church scenes run more smoothly, although each, as before, contains unpleasant moments at the end, and in the former "fellow" still rhymes with "spell o" (-ver me). The Kermesse, good as it was then, is an exemplary piece of group work now; and Harold Hansen, at least, is a Siebel who acts his sex. The subtlety of the interpretation has probably never been emulated in the past; the fearless old Faust stale with his lore, the sober youth, the childlike Valentine and Marguerite—after all, they are brother and sister—and the really sympathetic ensemble.

We would refer to the leadership of Mr. St. Leger, conducting pit and stage, as of innate musicianship. He is certainly the most effective maestro of an orchestra of that size within memory.

Martha, appropriately unexacting of the audience, was given on Thanksgiving night, with Miss Leonora Cori as Harriet. Tuneful little Butterfly has less to gain dramatically by this sort of presentation. The dignified tenderness of its love passages should be employed in the company's Faust. In the case of Carmen, again, the dramatic effects were greatly enhanced—not a little through the medium of the settings—although Bettina Hall is not a very voluptuous Carmen. George Houston made a good Escamillo. Pagliacci and the pretty Legend of the Piper, by Freer and Peabody, were heard Wednesday afternoon.

Thursday night Figaro was heard. Saturday night, Martha, with a change of cast from the Thanksgiving performance, closed Boston's reception of the American Opera Company until next year. In the meanwhile it is to be hoped that Mr. Rosing's company may be more and more the entering wedge that will introduce a dramatic interest on to the same boards with virtuosity. At any rate it will for the future have the competition of the energetic Leginska. E. M. F.



What America Owes Its Vocal Talent

By Frantz Proschowski

At a banquet given by the Society of New York's Musicians in honor of John Erskine, the later mentioned in his address the problem of the Juilliard Foundation in directing wisely its vocal students who foster operatic ambitions.

The existing conditions apply to vocal students connected with private teachers as well as to those who are a part of a school organization. We must try to do away with the thousands of unfortunate students who have been led to believe by either private teachers, music schools, or colleges—for mercenary reasons—that they possess great talents, when in reality there is no reason for such encouragement towards an operatic career or ambitions. Let us consider the great number of wonderful voices and talents which our country produces and find why the financial returns for operatic careers go to the foreign artist. These American talents are equal to any in the world, and we are prone to criticize the above-mentioned condition of lack of remuneration and engagements for them. On closer observation we often find that the reason foreign artists achieve the remunerative contracts is often well-founded. Our opera in New York, which pays salaries worthy of an artist, is an organization which usually produces opera only in a foreign language (except for The King's Henchman); consequently the management seeks experienced artists acquainted with the different languages and possessing European routine and reputation. This eliminates the American student.

Millions of dollars are spent annually by vocal students here in this country, but their instructors often do not realize what it means to equip a student for an operatic career. They teach a few arias; then the student tries to impress the impresario with only this background and repertory, but the impresario knows this class of student only too well and will not risk his productions with such inexperienced singers. Again we have individuals who organize groups of students, collect large sums of money in advance, and promise European debuts. These debuts are most impractical and hardly possible; but even disregarding this we may ask what gains for the American voice student as a class are thus achieved, and why is this "debut in Europe" necessary under the conditions? In America we have only two opera companies of real merit, namely, the Metropolitan and the Chicago Civic Opera companies. Other companies are composed of artists from these companies; so, in short, we may state that the demand is far below the supply of the talent of our country, and, therefore, we have much dissatisfaction, disappointment, and stagnation.

How are we to create a market? Through the development of good music. I am happy to state, with authority from one of the world's largest phonograph companies, that where they formerly sold 15,000 records of a single operatic aria they now sell only 1500, but that they sell 15,000 of Beethoven symphonies and some operas complete in a record series. These statements prove that culture and taste for good music are advancing.

America has the finest educational systems and facilities of any country in the world. There is, however, much yet to be desired in the qualifications of individual teachers. Our country must realize that it owes something to the ones who possess special talents in art and music, and the sooner America raises the standard among its own educational institutions, thus giving its youth an opportunity to learn the arts with a true artistic as well as a practical background, the sooner we shall have opportunities for our young artists to claim their equality with the foreign artists. We need conservatories supported as civic and governmental enterprises. In France worthy talent does not have to ask for private support. The Conservatory of Paris teaches its vocal students everything needed for a career. They even

go so far as to secure debuts for their students with the Paris Grand Opera Company. America, the wealthiest country in the world, fails to see the advantages of such educational institutions. In Europe every country of any cultural merit has its own conservatory and art institute, both of which are supported by the government; not so in America. The few private schools, such as the Curtis Institute in Philadelphia and the Juilliard Foundation in New York, are wonderful institutions, but they can never expand enough to accomplish the results of a civic conservatory.

Culture and taste for the best in our arts go hand in hand. The old story that opera in English does not pay is not to be taken seriously. Opera in English will soon be recognized if produced with artists of equal merit to the artists of foreign birth. It is a base error to state that Americans have no taste for opera in English. On the contrary their taste is too good to tolerate or patronize inferior art such as is frequently presented. Americans demand the very best. They have the best material and talent. They have also the greatest wealth. Consequently they deserve correspondingly good results. It is evident that our country is beginning to realize this, because of late we find many new operatic undertakings in opera in English as well as in opera in foreign tongues. These enterprises are most deserving, and it is our duty to support them in every way. We owe it to our own talent, but—most of all—to culture. The development and growth of our country is dependent in every way upon the culture derived from our educational systems. This again depends upon the amount of money willingly spent in the right channels of education.

Civic schools for fine arts and music, as stated above, would largely eliminate the numerous disappointed talents whom unscrupulous teachers and schools have so wrongfully induced to believe in careers for purely mercenary reasons. Keen but honest competition is a powerful promoter of art and music. We need it in this phase of culture as in all other undertakings. Art is not a dream; it has its practical side as well as any commercial undertaking. It needs products and markets; they go hand in hand, but we must never forget that the product must be ready and worthy before it can be marketed. It is for this latter reason that the educational opportunities must offer higher standards of artistic as well as practical achievement. Our country has at least one hundred cities large enough and rich enough to support and maintain opera in which we could hear our own singers in their own language,—the language which the majority of Americans understand best, and we owe such undertakings to our native talent.

Yale Glee Club Gives Concert

The Yale University Glee Club invaded New York again on Saturday evening for its annual Christmas concert. Under the able guidance of Marshall Bartholomew, conductor, and Morris W. Watkins, acting and associate director, the college men gave a very delightful program that began with Seth Bingham's Mother of Men, sacred to all Eli students. Then came a group of Christmas choruses, Swedish, Danish, German, Welsh and Czech-Slovakian songs; a Negro spiritual, and an American Cowboy song (Root Hog or Die), as well as some of the old favorite glees, and, for the final group, a long list of popular Yale numbers ending with the alma mater, Bright College Years.

The Christmas choruses were well done, showing the fresh and well trained voices to good advantage; these selections were taken from Bach (Davidson arrangement), Praetorius and Pearsall. Among the best of the long list of miscellaneous songs were How Brief Was the Moment I Held Her (Arensky, arranged by Channing Lefebvre), William Reddick's arrangement of the Negro spiritual, Travelin' to de Grave, and the arrangement by Bartholomew of the popular sea chantey, Old Man Noah.

In addition to the work of the chorus, the Yale University Double Quartet offered an interesting group, and Lancelot Ross, '28, tenor, contributed a group of solos. In one of the Yale songs, I Arise from Dreams of Thee, the obligato

solo was well sung by Damon Wack, '29. Paul Bricken proved an able pianist.

It will be recalled that the Yale University Glee Club completed a very successful European tour last summer, during which it visited the capitals of six continental countries besides England, in every case winning the enthusiastic praise of press and public. The annual concert in Carnegie Hall, New York, is always looked forward to by alumni and friends of Yale as a special event, and needless to say it has always proved a concert most interesting and well worth while.

Hallie Stiles Returns

Hallie Stiles, only American singer under permanent contract at the Opera Comique in Paris since Mary Garden has just returned to this country. She is reported to have attracted the largest box office receipts of any singer at the Opera Comique during the past winter. Her farewell role was that of Melisande, which has not been sung by an American at the Opera there since Mary Garden.

Sigfrid

Marmaduke

Unander

presents

"The

Lady

From

Louisiana"



EDNA THOMAS

"Miss Edna Thomas brings a special personal note in her popular songs of her Southern States, and invests each one with a great poetry."—*Le Figaro*, Paris.

Steinway Hall, Suite 622,
New York City.

Cable Address:
"Ahuora, New York"

Voice Troubles?

Bring them to the

DUVAL STUDIOS, INC.

NEW YORK PARIS MILAN

All work under the personal supervision
of the Celebrated Authority on Voice

MAESTRO J. H. DUVAL

who is recognized both in Europe and America as one of
the World's foremost exponents of the Art of Bel Canto

Voice Placement—Interpretation—Opera—Concert—Oratorio

New York Studio: 707 Carnegie Hall

Telephone Circle 1350

Music and the Movies

The Viking

Strangely enough, *The Viking*, which sails the seas on the Embassy's screen, is what might be called a noiseless picture, but what it lacks in conversation it makes up in color, literally and figuratively. There is a bold stroke in the narrative, if not in the direction, and though the story itself holds the spectator's interest, the browns, greens, and reds which it flaunts, for it is a technicolor film, become monotonous and even unreal. A green cloaked and red bearded Leif Ericsson discovered a land before our very eyes, and we learned a few personal things about him which the histories never tell, and which Emil Ludwig has probably failed to come across with yet—that Leif the Brave was in love. So *The Viking* is a love epic, as the advertisers would have it.

About the poorest specimen of Movietone was exhibited in Lowell Sherman's short film, *Phipps*. It was long enough, and Vincent Lopez was pretty terrible. Cliff Edwards did his usual little stunt amusingly, and that little stunt was a relief after forty-five minutes or so of lumbering comedy, and the scratchiest bit of mechanical talking heard in a long time.

Mark Strand

The feature picture at the Strand Theatre this week is *Lilac Time*, a war drama similar to *Wings*, which had a long run on Broadway for several years, with Colleen Moore and Gary Cooper. The action takes place in France, beginning with the year 1918 during the world war, and the dramatic climaxes are effective. Colleen Moore does excellent work and is at her best in this picture. The picture as a whole is certainly worth seeing. The balance of the program consists of an orchestral selection conducted by Alois Reiser; the Fox Movietone news with its many various points of interest, and the Warner Brothers' Vitaphone presentation introducing Vincent Rose and Jackie Taylor and their Hollywood Montmartre Orchestra.

Roxy's

The End of St. Petersburg, the Russian picture which created so much comment during its showing on Broadway, is at the Roxy this week for the first time at popular prices. It is a great picture, with many telling moments. The great crowds seem impressed, not alone with the picture, but also with the surrounding bill that Mr. Rothafel has provided. As the film is Russian in nature, it was to be expected that the feature stage offering would also be so. Called *Yar De Moscow*, it represents a Russian inn, and Hans Wiener, a remarkable dancer, does a skilful interpretation of Debussy's *Golliwig*, which brings down the house. He returns after a tour of the world. Gladys Rice, Douglas Stanbury and Harold Van Duzee combine their pleasing vocalism in this presentation and lend a note of artistry, while the dancing and drollery honors go to Nina Sergeyeva, Gregory Dnestroff and Theodore Stepanoff, with the ballet and chorus doing their effective bit. There is also another dancing number, *Romance of the Cards*, with Patricia Bowman, George Kiddon and Leo Pernikoff, and the thirty-two Roxyettes are some "Seagoing Steppers."

Popular Beatrice Belkin sings the *Caro Nome* from *Rigoletto* with beautiful tone and easy technique, and scores with the audience. The third and fourth movements from Tchaikovsky's fourth symphony are played by the orchestra and mighty well.

Brooklyn Paramount

The Brooklyn Paramount, an imposing edifice seating 4,500, opened its doors to the public for the first time on November 24. The new theater, situated in the heart of Brooklyn's business, shopping and theatrical district, follows the same general lines of its Times Square predecessor. It equals, if indeed it does not surpass, the New York Paramount in size, in the lavishness and opulence of its furnishings,

FRANCES MAE

Dramatic Soprano

AVAILABLE AS SOLOIST
AND FOR
CONCERTS AND RECITALS

Apply to
MABEL SWINT EWER
219 South Chester Road
Swarthmore, Pa.

ings, and in its unusual and rather bewildering lighting effects.

The initial program, fortunately lacking in ceremony, presented Borough President James J. Byrne in a talking film, welcoming the Paramount to Brooklyn, and on the stage a John Murray Anderson revue, presided over by Chicago's gift to Publix Service, Paul Ash. The revue, which to judge by its reception, had a tremendous popular appeal, featured of course Mr. Ash and his orchestra together with the violinist, David Rubinoff; George Dewey Washington, a dusky baritone singer of sentimental ballads, and a remarkable team of equilibrists. The other stage features were Maria Gambarelli in an attractive dance novelty, The Porcelain Clock, and Plymouth Rock, a seasonal offering with the orchestra of twenty-eight under the direction of Josef Koestner, and a vocal ensemble. Henry Murtaugh, who is to continue as chief organist, presented *A Trip Thru the Organ*.

Perhaps the best of the screen offerings was the short Paramount talking film featuring the irrepressible Eddie Cantor, assisted by Bobbe Arnst. The feature film, *Manhattan Cocktail*, was an adequate presentation of a weak and improbable theme which fortunately afforded Nancy Carroll the opportunity of displaying an appealing personality and an agreeable voice.

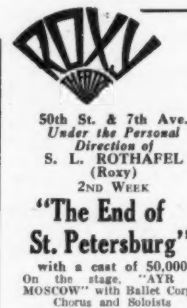
Music on the Air

ON TURNING THE DIAL

DECEMBER 3 TO 9.—The General Motors hour presented two very interesting figures, Rosa Ponselle and Eugene Goossens. This was the occasion when Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, announced to the world at large that the Federation had chosen Ponselle as the first artist to grace its new Decade Calendar. Ten years ago it was that Ponselle, glorious dramatic soprano, made her debut in *La Forza del Destino* opposite Caruso, and from then on she has been steadily rising to the ranks of our greatest living artists. Most appropriately she included the *Pace Pace mio Dio* on this program, singing it with all the artistry for which the name of Ponselle has come to be known. Mr. Goossens appeared in the role of conductor of the orchestra, a feat he accomplishes regularly with the Rochester Symphony.

On Wednesday we heard a beautiful portion of *Lohengrin*, the second act, wherein the fiendish Ortrud attempts her dark acts. Olszewska interpreted this part magnificently and Marion Claire did some fine work as the heroine. One could not but note that the orchestra of the Chicago Civic Opera Company is an excellent body of musicians; the men brought out sonorous sounds from their instruments which form an excellent background for the singers. Thursday offered Allan Jones, tenor, in the *Sonora* hour, in company with Adele Vasa and a small orchestra. These programs are assuming more of a classical nature as they progress, which is to our taste. Later we also had the pleasure of hearing a very lovely soprano in the person of Pauline Lawn. This young lady has a wealth of color and warmth in her vocal instrument which no radio mechanism could fail to reproduce accurately. We remember Miss Lawn in her younger days and are pleased to see her succeeding. Mr. Damrosch gave the second of his orchestral concerts on Saturday, at which time he was assisted by Barrere in the *Bach Badiniere*. The program was, of course, noticeable for its interesting content and the delightful manner in which Mr.

AMUSEMENTS



50th St. & 7th Ave.
Under the Personal
Direction of
S. L. ROTHAFEL
(Roxy)
2ND WEEK
"The End of
St. Petersburg"
with a cast of 50,000
On the stage, "AYR de
MOSCOW" with Ballet Corps,
Chorus and Soloists

World's Greatest Theatre. People of discriminating taste enjoy Roxy's, with the best in motion pictures and divertissements. Roxy Symphony Orchestra of 110, Roxy Ballet Corps. Soloists. 32 Roxyettes.

Damrosch presented it. We have seen actual proof that these concerts are of great instructive value to the layman.
MARGHERITA TIRINDELLI

Ralph Leopold and Lohengrin

At the second of Mrs. Edwin Franko Goldman's Music Dramalogues, on the Life and Works of Richard Wagner, given December 5, at Aeolian Hall, much appreciation was manifested in the playing of Ralph Leopold. In addition to the motives and short excerpts from *Lohengrin*, Mr. Leopold also played the prelude to Act I, Elsa's Dream, Prayer for Victory; Finale to Act I, Elsa's Song from the Balcony, Procession to the Cathedral, Love Song, *Lohengrin's Narrative* and the Finale.

Hart House Quartet's Fourth Toronto Date

The Hart House Quartet has just returned to Toronto, where it will make its fourth appearance this season, playing the Brahms C minor quartet, Hugo Wolf's Italian Serenade, and the Schubert Quintet with two cellos. During the past week they appeared with great success in Cleveland, Buffalo, Syracuse and East Aurora.

Artist-Pupils of Wynne Pyle Busy

Isabelle Shiebler played for the Music Study Club of Newark, N. J. on December 12, and is booked for a second concert in Newark in February. Elizabeth Oppenheim has been engaged for a recital at the Wanamaker Auditorium, New York, in January.

Stuart Gracey to Broadcast

Stuart Gracey will broadcast over a large hook-up on Monday, December 17, which will include territory covering Toronto, Montreal and London, Canada.

Marjorie Meyer Weds

Dr. and Mrs. Willy Meyer have announced the marriage of their daughter, Marjorie Fanny, to Franz Georg Flemming on December 13, in New York City.

New Hageman Studios

Richard Hageman announces that he has opened his new studios on Park Avenue.

Music Teachers' National Association to Convene in Cleveland, December 27

The fiftieth meeting of the Music Teachers' National Association will take place at the Hotel Cleveland in Cleveland, beginning December 27 and lasting for three days. The affair will be attended by a distinguished aggregation of musical educators from all over the country. The program will probably present the most detailed, most scholarly and most accurate survey of music in the last half century presented at any time or place in this country. Singing, composition, piano, organ, chamber music, conservatories and universities, as well as the broad general subject of scholarship, are all considered from the point of view of fifty years' development. The program in detail follows:

Introduction—General Musical and Cultural Conditions in 1876.

Edward L. Dickinson

VOICE—

Solo Singing:

1. Changing methods of voice-training in fifty years, and the most eminent singing teachers in America since 1876.

D. A. Clippenger

2. The most notable American singers since 1876.

Leon R. Maxwell

Song Composition:

1. Changing types of song, 1876-1926, and the most significant American song-composers of fifty years.

William Treat Upton

2. The Popular Songs from 1876 to date.

Sigmund Spaeth

VOICE—

1. Choir development since 1876, and the pre-eminent choir masters.

Charles N. Boyd

2. The larger Choral groups and pre-eminent choral leaders since 1876.

Dean Peter C. Lutkin

3. American composers of choir and choral music since 1876.

Edward Shippen Barnes

PIANO—

1. Piano teachers since 1876 and changing piano pedagogy in fifty years.

Ernest K. Kroeger

2. American pianists, famous or typical.

Doran K. Antrim

3. How has the piano as an instrument developed since 1876 (with some figures)?

Harry L. Mason

4. A half century of American piano composition (illustrated).

A. Walter Kramer

General meeting for discussion of two important questions:

1. Shall the M. T. N. A. change its name to the Music Educators National Association?

2. How can this national body better cooperate with the various state music teachers organizations? Can direct affiliation be achieved? The report of the Committee on Affiliation will be made at this time.

FRIDAY MORNING, DECEMBER 28

ORGAN—

1. Structural changes in the organ in fifty years and the growth in manufacture and use of the organ since 1876.

E. M. Skinner

2. Organ performance fifty years ago and now, and the great American organists.

James H. Rogers

3. American composition for the organ since 1876.

Palmer Christian

VIOLIN—

Native compositions for violin since 1876.....Arthur Shepherd.

CHAMBER MUSIC—

The development of chamber music in fifty years and chamber music composition in America.....Burnet C. Tuthill

FRIDAY AFTERNOON, DECEMBER 28

Concert at Masonic Hall by the Cleveland Orchestra

Nikolai Sokoloff, conductor

FRIDAY EVENING, DECEMBER 28

ANNUAL BANQUET.

SATURDAY MORNING, DECEMBER 29

ORCHESTRA—

1. The growth of our orchestras since 1876.....Eric Delamater

2. American orchestral composition in fifty years.....Howard Hanson

OPERA—

Fifty years of opera in America.....Frank Patterson

SCHOOL MUSIC—

1. Music in our public schools in 1876 and since.

Oshbourne McConathy

2. A sketch of the introduction and development of instrumental music in public schools.....Joseph Maddy

3. The recent introduction of theoretical study in our public schools.....Arthur Heacox

SATURDAY AFTERNOON, DECEMBER 29

MUSIC SCHOOLS AND CONSERVATORIES—

The growth and changing status of schools of music since 1876.

Earl V. Moore

COLLEGES AND UNIVERSITIES—

The status of music in our higher institutions of learning in 1876 and since.....Hamilton C. MacDougall

SCHOLARSHIP—

1. American scholarship in music since 1876.....Dr. Otto Kinkeldey

2. Tribute to an American scholar, the late Oscar G. Sonneck.

The officers of the association are: president, William Arms Fisher; vice-president, Earl V. Moore; editor, Karl W. Gehrken; secretary, Donald M. Swarthout; treasurer, Waldo S. Pratt; assistant treasurer, Oscar W. Demmler.

HOTEL GREAT NORTHERN

118 WEST 57th STREET NEW YORK CITY

The Leading Hotel on "Music Row"

Situated a few doors below Carnegie Hall and Studios opposite Steinway Building and Chickering Hall, this hotel is strategically located for those interested artistically and commercially in music.

Room with private bath (for one) \$3.50-4.00-4.50-5.00

(for two) \$4.50-5.00-5.50-6.00

Parlor, bedroom and bath \$6.00-7.00-8.00-9.00

New York Concerts

December 2

Society of the Friends of Music

At Town Hall on Sunday afternoon, December 2, the Society of the Friends of Music gave what may be termed one of its best and most successful concerts for some time. The musical elite of New York was largely represented and the whole concert assumed the atmosphere of something festive and unusual; and well might it have been so, for in Brahms' Deutsche Requiem, Elisabeth Rethberg sang the soprano part, and our own American baritone, Lawrence Tibbett, shared honors with her. It is only a comparatively short time since the musical world discovered Lawrence Tibbett, quite unheralded and in a comparatively small part which he put across the footlights with such assurance and finish as to raise him to stardom.

The chorus did excellent work throughout the whole Requiem. The crescendo and diminuendi were excellently rehearsed and very well executed, and the pianissimo passages were particularly beautiful in all voices. The first number, Selig sind die da schlafen, abounds with strains of great delicacy and beauty which rise at several points to powerful climaxes, well sustained by the singers.

The third number brought forth Lawrence Tibbett. The baritone part is very effective and allowed the singer to show some of his best tones. He sang with perfect ease of tone production, well poised expression as well as correct and clear diction of the German. The chorus has some very difficult work in this number and did it exceedingly well.

The fourth number is perhaps the most beautiful and tender of the whole Requiem. It begins with Wie lieblich sind deine Wohnungen Herr Zebath, expressed with great melodic beauty and very well sung by the chorus.

In number 5 Brahms has written some exquisite passages for the soprano, and Elisabeth Rethberg gave to them all the charm and beauty her glorious voice could produce. One wished only that there might have been much more of it. In the sixth number the baritone is used in connection with the chorus and it proved another splendid chance for Mr. Tibbett to do some more fine singing, particularly in the passage, Wir werden nicht alle entschlafen.

The remaining number proved to be the climax of the whole, for the chorus rose to the demands made by it in the most finished way. The conductor and orchestra gave proof of the highest excellence and artistic understanding. Mr. Bodanzky was the master of the situation throughout the whole performance and the orchestra gave the very best that was in them, and so the whole was welded into a perfect ensemble. The audience was very large and enthusiastic, calling out conductor and soloists many times at the conclusion of the concert.

Musical Art Quartet

The second subscription concert of the Musical Art Quartet took place on Sunday evening at the John Golden Theater, before a large audience made up of the cream of the musical intelligentsia of New York.

The quartet consists of four sterling musicians of the highest artistic standing and their work is of a kind calling for praise and commendation without any reservation. Upon this occasion they were ably assisted by John Erskine who played the piano part in the Brahms Quintet.

The program opened with a finished performance of Mozart's G major quartet. Every mood of this charming piece of musical rococo stood out as if cast in the finest Sevres porcelain. The second number on the program was a quartet in F by Vittorio Rieti. The date in parenthesis (1926) on the program must have indicated the year in which it was written. It indicates plainly that the composer has much talent and that more can be expected of him in the future. The quartet shows good workmanship and a thorough knowledge of the instruments. The final quintet, opus 34, by Brahms received most careful and loving treatment from the quartet, ably assisted by Mr. Erskine, and was enthusiastically applauded by the large audience. Particularly enjoyable was the playing of the scherzo and finale.

The members of the quartet are Sascha Jacobsen, first violin; Paul Bernard, second violin; Marie Roemaet-Rosanoff, cello, and Louis Kaufman, viola.

December 3

Vladimir Horowitz

The committee of the Women's Trade Union League, of which Mrs. Norman de R. Whitehouse is chairman, is to be complimented upon its choice of Vladimir Horowitz, sensational young Russian pianist, as the attraction for the benefit at Carnegie Hall on December 3. The hall was packed to capacity, and there was such enthusiasm for the

pianist that at the end of the concert a large throng crowded in front of the stage and called him back numerous times for encores until the lights had to be turned out.

Horowitz, as has been established here, is a pianist extraordinaire. Such hands, in all their power and magic, he has! With them Horowitz can get the most remarkable effects on the piano, whether they are crashing chords or an almost purring, just barely audible, tone. His all-compensating technic never fails him and his playing is positively kaleidoscopic in effect. Horowitz is a pianist who holds the interest of even the person who says "a little piano playing goes a long way."

His program on Monday was well arranged, opening with the Bach organ prelude and fugue in D major, arranged by Busoni, and also the latter's arrangement of the Bach Chorale in G minor. The Chopin sonata in B flat minor had a superb reading and brought down the house. After the intermission there was a Liszt group which ended the concert in brilliant fashion. Extra numbers, too, were in order but these only left a desire for more of this amazing artist's playing. Artistically and financially the benefit concert reached the high water mark.

Elsa Meiskey

Elsa Meiskey made her New York debut in a song recital at Town Hall on December 3. The recital was given under the auspices of the Curtis Institute of Music, where Miss Meiskey studied last year with Mme. Sembrich. In her singing the young artist revealed a lovely soprano voice and gave ample proof of the excellent instruction she had received at the hands of the renowned diva. She also sings with feeling and in addition possesses an attractive personality.

Miss Meiskey's program consisted of Italian, German, French and English numbers; it was in the German and English groups that she appeared to be at her best. Two of the English numbers, Christ Went Up Into The Hills and Me Company Along, by Richard Hageman, brought forth considerable applause, which Miss Meiskey graciously shared with the composer, who also acted as her accompanist throughout the evening. A good-sized audience showed marked pleasure in the offerings of the young singer.

December 4

Cleveland Orchestra

(See story on page 7)

December 5

Maleva Harvey

Maleva Harvey, pianist, delighted a select audience at Town Hall on November 5, in a program bristling with technical difficulties. Such is her charm of personality, together with a firm technic and subtle understanding of nuance, that the playing of every piece was colorful and arresting. She is one of those rare women pianists who can project power without pounding, and daintiness without sentimentality. Her program started with the Bach-Busoni Chaconne, which was followed by Schumann's Sonata in G minor, and a choice selection from the works of Brahms, Liszt, Scriabine, Dohnanyi, Rachmaninoff, and Albeniz. Miss Harvey is a real American artist, born in this country, and having secured most of her musical education here. She is very definitely a candidate for high pianistic honors.

Schubert Memorial, Inc., Concert

The first concert of a series to be sponsored by the Schubert Memorial, Inc., was given at Carnegie Hall, presenting, as soloists two graduates of the Juilliard Foundation, Muriel Kerr, pianist, and Sadah Shuchari, violinist, supported by an ensemble of eighty players from the Philharmonic Symphony Orchestra under Willem Mengelberg. The appearance of these two young artists was a notable one in view of the avowed purposes of their sponsors, "to introduce to the chief critics of the press as well as to a large and representative concert audience the most outstanding talents of the coming musical generation in the United States." With this trenchant advance notice to live up to, and facing an unusually critical audience, both of the young soloists appeared a bit nervous.

This seemed especially the case with Miss Kerr, a charming young miss of seventeen and a pupil of Ernest Hutcheson at the Juilliard Foundation. This was her first major concert appearance in New York. She played Rachmaninoff's Concerto in C minor in brilliant and facile style. Her technic is smooth and flowing and her musical intelligence is obviously of a high order. A few blurred effects

CONCERT ANNOUNCEMENTS

SOLOMON PIMSLEUR ENSEMBLE CONCERT OF ORIGINAL COMPOSITIONS

Saturday Evening, December 22, 1928

ENGINEERING AUDITORIUM

29 West 39th Street New York
Tickets: From \$2.00 to 50c. on sale at Box Office

seemed to be due to lack of physical strength plus lack of experience and, possibly, a too conscious realization of the importance of the occasion. She should show to much better advantage under less trying circumstances.

Miss Shuchari played the Brahms Concerto, an ambitious undertaking, and showed that while perhaps not yet ready for recital appearances, she possesses talent far above the average. Her tone for the most part was excellent, rich and warm with an almost sensuous quality, and her technic unerring. She is also a Juilliard product, being a pupil of Paul Kochanski at that institution.

The program was introduced by the playing of the Rosamunde overture, followed by a brief address by John Erskine on the purposes and ideals of the Schubert Memorial, Inc.

Mrs. Edwin Franko Goldman

Lohengrin was the subject of Mrs. Edwin Franko Goldman's second music-dramatized evening on December 5—the second in a series of five which she is giving at Aeolian Hall on The Life and Works of Richard Wagner. Mrs. Goldman, whose five years in this particular line of activity lends added authority to a natural aptitude for such presentations, is a fascinating speaker. From the introductory connecting links in the narrative throughout her entire story her presentation was colorful and graphic. Her attentive listeners could feel at the conclusion a more intimate acquaintance with the chosen Knight of the Holy Grail; the winsome, but ill-advised Elsa; the scheming Ortrude, the base Telramund, the puzzled King Henry the Fowler, not to mention the other characters. The operatic stage setting was in the picture throughout. The approach and disappearance of Lohengrin left real mental pictures as vividly sketched by Mrs. Goldman.

Ralph Leopold's fine musicianship coordinated well with Mrs. Goldman's picturizations. His original transcriptions of the score were exquisitely presented. The ensemble delighted in its artistic appeal to both the intelligence as well as the emotional sense of the listener.

Rhea Silberta

Despite the inclement weather, Rhea Silberta's lecture recital at the Plaza on the morning of December 5 attracted a capacity audience. This was the second lecture in the series for this season on The Romantic School of Music and dealt with the French Romantics.

After stating that France and romance go together, Miss Silberta traced the operatic growth of that country from the early beginnings of opera, through the burlesquing of everything "grand," to the entrance of the Italians with their Opera Buffa and the founding of the Opera Comique. She also mentioned the Theatre Lyrique, where Wagner's Rienzi was performed in 1869.

An interesting point brought out was that foreigners have had a tremendous effect on the French school of music, just as they have on American music, while Italy, Germany and Russia might be said to have created their own music and musicians. However, Miss Silberta declared that with all this dominance by the foreigner, the peculiar softness and richness of the French music and the charm of the French school in turn influenced the foreigner who has come there; for instance, Meyerbeer, Gluck and Donizetti. The French Conservatoire, Miss Silberta stated, also has had a very prominent part in the musical life of France.

As always, on the heels of opera have followed the great symphonic writers, the writers of absolute music, and in her inimitable manner Miss Silberta told her audience of the

(Continued on next page)

DIMITRIE CUCLIN

Commander—Order of the Crown of Roumania

VIOLINIST — TEACHER — COMPOSER

2315 UNIVERSITY AVE., NEW YORK CITY Tel. Kellogg 7570

Two words that tell the whole story—

FOURTH EDITION

of the
Master School of Modern Piano Playing
and Virtuosity by Alberto Jonás

In 7 Books, Price \$4.50 Each

This, the foremost piano method in existence, was written with the collaboration of the following world-famous pianists:

Wilhelm Bachaus—Fannie Bloomfield-Zeisler—Ferruccio Busoni—Alfred Cortot—Ernst von Dohnányi—Arthur Friedheim—Ignaz Friedman—Ossip Gabrilowitsch—Rudolph Ganz—Katharine Godson—Leopold Godowsky—Josef Lhevinne—Isidore Philipp—Moriz Rosenthal—Emil von Sauer—Leopold Schmidt—Sigismund Stojowski

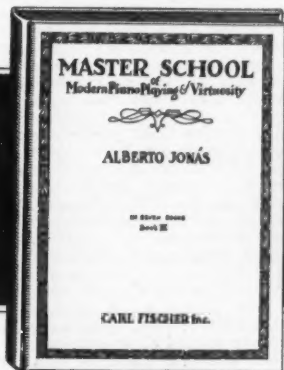
Recognizing it as the most complete and most modern of any piano method yet published, the greatest piano virtuosi, and the most prominent piano teachers and music critics the world over, have lavished praise on this extraordinary work. Progressive teachers everywhere are using the Master School.

Send for free descriptive booklet.



ANNA CASE

on the boardwalk at Atlantic City, where she gave a recital at the High School on November 20



Carl Fischer, Inc.

Cooper Square, New York
252 Tremont St., Boston
430 S. Wabash Ave., Chicago

New York Concerts

(Continued from page 27)

first and greatest of these, Berlioz, whose fame today rests on his mastery of orchestral effects and not as a melodist. Meyerbeer, with his grandiose ideas, put the "grand" in grand opera, said Miss Silberta. Halevy, Gounod, Bizet, and so forth, took the things that other composers had done and burned away a lot of the dross and created for us the French school that we have today, which is neither vulgar nor ostentatious. The Frenchman, concluded Miss Silberta, no matter what emotions he may wish to portray always does so with a certain amount of suaveness and charm.

The speaker was assisted at this recital by John Carroll and Vivienne de Veau in songs and operatic arias, and both artists, judging by the spontaneity of the applause, gave great pleasure to the audience. Miss Silberta displayed fine musicianship in the accompaniments she played for the two vocalists.

December 6

Old Masters Trio

Under the title Old Masters Trio, Ella Backus-Behr, pianist; Hans Lange, violinist; and Leo Schulz, cellist, gave the first of their chamber music concerts this season at Steinway Hall on Thursday evening. Schubert's E flat trio, Mozart's work in similar form in G major, Beethoven's A major sonata for cello and piano and Bach's Chaconne for unaccompanied violin gave much pleasure to a discriminative audience. As at their former appearances this combination of excellent artists played with fine ensemble and beautiful tone.

Philharmonic-Symphony

A great performance of a great work was Vladimir Horowitz's playing of Brahms' B flat piano concerto at the Philharmonic concert at Carnegie Hall on Thursday afternoon.

GEORGE S. MADDEN

ULTRAIST IN TONE PLACING
Singing Scientifically and Mentally Taught
1425 Broadway, New York Tel. Pennsylvania 2634

ANITA FONTAINE

ACCOMPANIST—COACH
817 Steinway Hall, New York Tel. Sedgwick 5372

M A VON STEUBEN

SOPRANO
Leading Soprano—Philharmonic Band of Newark
Mgt. ARTHUR CULBERTSON, 33 West 42nd Street, New York

WINIFRED PLETTS

COLORATURA SOPRANO
Mgt. Annie Friedberg, Fisk Bldg., New York

LUCREZIA Direction

BORI
Maud Winthrop Gibbon
129 West 48th Street
New York City
Phone Bryant 8400
Baldwin Piano Victor Records

POMPILO MALATESTA

BARITONE METROPOLITAN OPERA COMPANY
Accepts a limited number of pupils in
VOICE
OPERA—CONCERT—COACHING—REPERTOIRE
Studio: 215 West 88th Street, New York City. Tel.: Schuyler 6390



EDWIN ORLANDO SWAIN
BARITONE
Mgt. ANNIE FRIEDBERG Fisk Building, New York

GIUSEPPE BAMBOSCHEK

Operatic Coach
CONDUCTOR METROPOLITAN OPERA COMPANY
Personal Address
Hotel Mayflower, Central Park W. at 61st St., N. Y.
Columbus 0060

MARIE STONE LANGSTON

Mezzo-Contralto

Address
3605 Hamilton Street
Philadelphia, Pa.



That the brilliant young Russian belongs to the outstanding keyboard virtuosi of the day his previous appearances have proved beyond a doubt, but even his most ardent admirers must have been surprised at the sure musicianship, the breadth, the compelling rhythm and the grandiose spirit which this master of some two dozen years brought to bear on Brahms' monumental work. On a par with atmosphere of bigness which much of the concerto demands was the delightful treatment of the lyric episodes, than which the profound Johannes has written no finer. The lovely singing tone and the sensitive, yielding rhythmic liberties, never inartistic in the slightest degree, lent the warm, rich melodic line an almost Chopinesque character—and yet it was real Brahms for all that. The sparkling finale was simply irresistible in its jollity and scintillating brilliancy, calling forth salvos of applause from an enraptured audience.

Preceding the concerto Mr. Mengelberg presented a Hebrew Suite (first time) by Nicolai Berezowski, the twenty-eight year old leader of the second violin section of the orchestra. The suite consists of five movements, each bearing a descriptive title, and as its name implies, the material used consists of selected Hebrew themes. A pupil of Rubin Goldmark, the young composer does credit to his able teacher in his instrumentation. His work abounds with effective and colorful moments and his harmonization is interesting and apt. A little monotony results from the unvarying oriental flavor of the music with its constantly recurring augmented intervals. Of ultra modern cacophony there is a grateful absence; the numbers are distinctly pleasing, producing the desire for a re-hearing of the composition.

An excellent performance of Beethoven's seventh symphony concluded a really enjoyable program.

Sylvia Lent and Lasalle Spier

At Town Hall the charming Sylvia Lent, violinist and Lasalle Spier, pianist, gave a recital of two sonatas, by Mr. Spier and Ernest Bloch, with the Chant du Roxanne, arranged by Koschanski, as a separating number.

Mr. Spier's work, which opened the recital, is in four movements designated as: fast and passionately, ardently, jolly, gayly. It proved to be a work of light character, brimming over with a certain sense of humor not often found in compositions of this type; for this very reason, plus the fact that the composer was obviously trying out combinations of new and old tonalities it held the attention. He developed them with a sensitiveness and interesting understanding which fitted the playing of Miss Lent, as she is an artist of delicacy and finesse.

However, one must not get the impression that she is not capable of more dramatic work; she is, and she displayed this fact in the Bloch work which is vibrant with a tragic undercurrent. The work is difficult, technically; it involves a sound understanding of modern musical values and taxes the performers from many standpoints but especially in that of tone accuracy. To play this work as Miss Lent and Mr. Spier did, on this occasion, means to be possessed of excellent musicianship. Le Chant du Roxanne is an ingratiating number and was most appropriately placed between the sonatas.

Miss Lent always remains the same elusive creature, which quality many envy; there is a spirituality about her that radiates an idealism seldom encountered in these days of materialism.

December 7

Philharmonic-Symphony

Repetition of the Thursday afternoon concert of the Philharmonic-Symphony concert, on Friday evening, December 7, brought nothing new, impressing one with the fact that the high point of interest lay in the splendid performance of the Brahms piano concerto in B flat by Vladimir Horowitz; he sank any virtuoso tendencies in the blending of his instrument with the orchestra, so demonstrating true musicianship. Also, one who followed the orchestral score of Beethoven's seventh symphony found certain effective details not marked in the score, but brought out by conductor Mengelberg. Carnegie Hall was crowded to the last seat.

Biltmore Musicale

Lucrezia Bori, soprano; Joseph Macpherson, bass baritone, of the Metropolitan Opera Company, and Raoul Vidas, violinist, were the soloists at the last Biltmore Musicale, December 7, giving an especially interesting program. Mr. Macpherson, in his opening number, Infelice, e tuo credevi, (Ernani), disclosed a rich, full voice, sincere musicianship, and artistic tone; his encore was the lovely, serene Italian song, Per la gloria d'adoravi (Buononcini). In his second group the serious beauty of Mary Helen Brown's Night, the tender pleading in Would God I Were the Tender Apple Blossom (Bibb), and the roving adventurous spirit in Densmor Roadways, were well contrasted.

The first tones of the Bach Prelude in D expressed the fine schooling of Mr. Vidas, with the clear tone, splendid rhythm, and fine double-stopping which only a great artist can achieve. A human voice could not have given to the lovely romance, built upon Pergolesi's Nina, a more ravishing tone, or expressed more poignantly the depth of longing and love. Villageoise, a charming encore number, was a village dance arranged by Vidas from a folk-song (Dimi-tresco).

Miss Bori, in a stunning white georgette gown, gold embroidered, with effective close-fitting black hat, sang a group of French songs; the first, Oh, quand je dors, contained appealing tones of great beauty; her lovely high C in the second Liszt song was beautiful. Chanson de Marie Antoinette was naively sung, and held the quaint charm which Miss Bori's great artistry can give. Les Filles des Cadix (Delibes) had dash, swing, and fleeting colorful atmosphere, her encores were Clavelitos (Valverde) and Jota (De Falla).

The pure beauty of the singer's voice was best expressed in the Mignon aria, Connais tu, in which she combined a beautiful legato, with a glowing, sympathetic tone, and the appreciative audience insisted on several encores.

Frederick Bristol was accompanist for Miss Bori, Rudolph Gruen was accompanist for Mr. Macpherson and Mr. Vidas.

Olinda von Kap-Herr

Olinda von Kap-Herr, a young violinist from Munich, gave a recital at Town Hall on the afternoon of December 7 and proved herself to be an artist of decided personality and charm. She played the Kreutzer Sonata brilliantly and no less so pieces by Pugnani-Kreisler, Brahms, Sarasate

Dr. G. de KOOS

CONCERT MANAGER

Tours arranged in all European Countries

9 Dedelstraat

The Hague, Holland

and others. The accompaniments were sympathetically played by Kurt Ruhrseit.

December 8

The English Singers

A festive spirit hovered over Town Hall on Saturday afternoon, December 8, when the English Singers gave their second concert consisting mostly of Christmas Carols. Cuthbert Kelley gave a brief description of the origin of the numbers, which added much to the general enjoyment. This little group of singers is unique, as they have long established, and they sang as charmingly as always. The packed house waxed enthusiastic and the afternoon was a complete success.

The Boar's Head, This Glad Day (Byrd), I Sing of a Maiden (Shaw), Hodie Christus natus est (Sweetlinck), Down in Yon Forest (arranged by Vaughan Williams) and other numbers comprised the program.

Philharmonic-Symphony Society's Children's Concert

Walter Damrosch initiated a big, wideawake, thoroughly interested crowd of children into some of the mysteries of the construction and orchestral functions of the horn, bassoon and trombone at the regular Saturday morning children's concert at Carnegie Hall. A leader from each group was called upon by Mr. Damrosch to step forward from the orchestral ranks, display the particular instrument under consideration and to play certain fundamental tones and tone groups, for the benefit of the children. Mr. Damrosch also explained something of the construction of each instrument. Numbers played by the orchestra were Weber's overture to Der Freischütz and excerpts from a Tchaikowsky andante, in which the horn was illustrated; Bizet's The Dragons of Alcala from Carmen, illustrating the bassoon, and Verdi's March from Aida, illustrating the trombone.

Ida Deck

Ida Deck gave a recital at Town Hall on the evening of December 8 and proved herself as she had in previous New York recitals to be a pianist of skill and taste, possessed not only of sentiment but of considerable vigor and vivacity. She played a program of classic and modern works, some of them being unusual in New York piano recitals, and was enthusiastically applauded by a good-sized audience.

December 9

Austin Conradi

A thoroughly musically and enjoyable piano recital was given by Austin Conradi at the Guild Theater on Sunday afternoon. From the beginning of the program the audience was alert and responsive to the offerings of the pianist. Mr. Conradi opened his recital with short numbers so as to allow the usual latecomers to be seated and not remain standing throughout a good part of the program. His first offerings were the Bach-Busoni Chromatic, the Brahms Intermezzo, Mendelssohn's Scherzo, and Chopin's Berceuse, all played with clear technic and fine artistry. But the principal selection of the afternoon was George Boyle's sonata in B major, which was given a splendid rendition under Mr. Conradi's skilful fingers. He played with dignity and yet with real feeling and understanding of the work. This sonata was written by Mr. Boyle in 1916 when he was connected with the Peabody Conservatory of Music in Baltimore, of which Mr. Conradi is also a member of the faculty.

New York Matinee Musicale

American composers were featured by the New York Matinee Musicale (Rosalie Heller Kline, president), at the first concert of the season at the Hotel Ambassador. The well balanced program was in three parts, opening with a performance of Harold Morris' concerto in G minor, in which the composer appeared as soloist, the orchestral part being played on a second piano by Walter Chapman. This concerto, which was brilliantly played, has character, and

The Most Popular of All Christmas Songs

GESU BAMBINO

(The Infant Jesus)

Composed by
PIETRO A. YON

In the following arrangements:

Vocal Solo—High G, Low E.....	\$0.50
The same—with Violin or Cello obbl.....	.60
Organ Solo.....	.60
Piano Solo (easy).....	.50
Piano Solo (medium).....	.50
Violin and Piano (or Organ).....	.60
Violin, Cello and Piano (or Organ).....	.75
Unison Chorus.....	.12
Two-Part: Equal or Mixed Voices.....	.15
Three-Part: Equal or Mixed Voices.....	.15
Men's Voices (T.T.B.B.).....	.15
Mixed Voices (S.A.T.B.).....	.15



J. FISCHER & BRO., New York
119 West 40th Street

the first movement proved to be especially effective. The second movement, variations on the Negro Pilgrim Song, and the final rondo contain bits of beautiful melody, and with the proper orchestral background the entire work should prove a worth while addition to the piano literature.

Margaret Northrup, with Minabel Hunt at the piano, provided an excellent contrast for the second group. She was heard in numbers by Howard White, Wintter Watts, Richard Hageman and Frank La Forge, and displayed a clear soprano voice of excellent quality. She also made an attractive stage figure.

The climax of the program came with the presentation of A. Walter Kramer's A Rocco Romance. This is a choral cycle for women's voices, solo, soprano and two pianos, and for this performance a double sextet of solo voices from the New York Matinee Musicale was used, and the pianists were Miss Hunt and Mr. Kramer. The poems for the cycle are by Frederick H. Martens and include The Forest Glade, Gavotte, The Hunt and Flight. One of the outstanding features of the score is the splendid manner in which the composer has caught the spirit of the words and fitted his tuneful music to them.

Martha Attwood

A full house greeted Martha Attwood at her song recital in the Gallo theater on December 9. Her four groups were sung in Italian, German, French and English, with excellent diction in each language; starting with Mozart's L'Amore saro she showed nice legato and fine dignity. Exquisitely colored middle voice was in Friedhof, charm in Ständchen, clever interpretation in the child's song, Heiny and Lotte. An encore followed this German group. Very unusual, mysterious tones were heard in the French Arpege, with fine delicacy in Eh! Bonjour, which had to be repeated; her encore was a chanson by Marie Antoinette. Old and quaint is the Grainger Sprig of Thyme, which preceded two Brockway Kentucky Mountain songs, of which A Frog Went Courting, with its sixteen stanzas, immensely amused the audience, and was much applauded. No less than six encore songs followed, among them At the Well (Hagemann); Wings (Johnson), and Johnny at the Fair. Herbert Dittler played a beautiful violin obligato to a Mozart air, and Stuart Ross proved a very sympathetic accompanist. Renee Hagemann afterward gave a reception to Miss Attwood, at which some 150 guests were present, among them Fraser Gange, Rafaelo Diaz, the Beebe sisters, Laurie Merrill, Helen Morrill, and Robert Simone, eminent Italian sculptor.

John Charles Thomas

John Charles Thomas was heard again at Town Hall on Sunday afternoon and again was enthusiastically welcomed by a distinguished audience. While this reviewer was sitting and enjoying the many sides of Mr. Thomas' art, he kept wondering why this baritone is not a member of the Metropolitan Opera Company? Certainly that organization has no better baritone than his. Why does this excellent American artist have to go abroad each season to sell his vocal wares to European impresarios? There is certainly a place for him at the Metropolitan. His singing fully warrants his engagement.

Mr. Thomas' rise in the musical world is praiseworthy. This reviewer had the pleasure of interviewing him some years ago when he was starring in light opera and then he was already working on his concert and opera repertory and forging ahead toward his goal—serious music. His recital on Sunday was another gratifying result.

From the outset the baritone had his audience. His fine stage presence, poise and absolute savoir-faire are arresting. Then his voice! It is one of the greatest baritone voices of the day. Beautiful in quality, it boasts of ample range and resonance. His technic is such that he manipulates his voice with surprising skill. There is no forcing, pushing or tightness anywhere; the tone is produced freely and beautifully. Even in the more dramatic moments of his song, Mr. Thomas does not entertain his audience with all sorts of facial gymnastics, as is so frequently the case. He just stands on the platform and sings in his own wonderful way—and sweeps the audience with him. While Mr. Thomas was equally successful in the lighter song, it seemed to us that the audience liked him a little more in the operatic arias from Faust and Pagliacci which came as encores, and which, incidentally, were superbly done.

With his sympathetic accompanist, Eric Zardor, who also was cordially received in two Chopin solos, Mr. Thomas opened with the Beethoven In Questa Tomba followed by Che Fiero-Costume from Legrenzi's Eteocle; Sapphic Ode, Brahms; An die Leier, Schubert, and Zueignung, Strauss, all sung with beauty of tone and dignity of style. The diction, whether in German, French, Italian or English, is intelligible. His phrasing equally commendable.

The French songs by Duparc, de Bourguignon, Pessard and a stirring one called Au Pays by Augusta Holmes showed the singer at his best. The English group represented Peter Warlock, O'Hara, Lord Berners, Easthope Martin and the singer's own Wie Einst Im Mai. It was Geoffrey O'Hara's new song, Guns, that made the big hit. It is an unusual song, martial in nature, carrying with it the moral of a peace in the future without the Guns of war. The song is cleverly constructed and works up to a most effective climax. Mr. Thomas gave it a worthy performance.

Lillian Benisch

A very charming singer is Lillian Benisch who gave her debut recital at the Guild Theater before a large and responsive audience. Miss Benisch is a natural contralto; her voice is lovely in quality and it has been trained by a master of the art of bel canto. As a result the tones are produced with a real freedom and noticeable breath control; she is able to color her production for emotional expression and humorous detail and, because of her mastered breath, is able to make interesting contrast in her pianissimi and climaxes. Miss Benisch also has a wide range which is evenly developed; one hears the same sonority in her deep tones as there is in the higher register, and when the singer reaches a passage of passion, such as is found in Rachmaninoff's In the Silence of Night, and she expands vocally, it is a real emotion that she conveys.

The singer opened with a group by classic composers including Caccini, Donaudy, Caldara, Cesti and Gluck; these were delivered with a fine line of balance, dignified poise, qualities which are a part of Miss Benisch's inherent character and which are obvious no matter what she attempts.

The listener particularly enjoyed the Strauss group, music to which the singer seems to be particularly adapted; her German diction is a decided asset to her interpretation of lieder. Schumann and Schubert were also featured and songs, in English, by Gretchaninoff, Condon and Farley. Needless to add there were encores . . . and many beautiful flowers.

Miss Benisch is the product of Vittorio Versé, who assisted her at the piano. Maestro Versé should have felt indeed gratified to see his efforts bring him such results, for there is no doubt that his training is obvious in all that Miss Benisch does; his accompaniments were part of every song, bearing the stamp of finesse and long experience.

The Hall Johnson Negro Choir

The Hall Johnson Negro Choir which made its bow to the New York public about a year ago and has rapidly sprung into fame, gave a recital at the John Golden Theater on December 9 before an audience which filled the theater and which was lavish in its applause. This organization has a director who is wise enough not to try to make white people of his negro singers. Himself a negro, he understands them and shows exemplary taste both in their direction and in the matter of the arrangements which he uses, some of which he makes himself. The program included the sort of music which has made their choir so deservedly popular and the works need no special description. They are so selected as to provide great variety of mood, and the arrangements also are such that bits for solo voices alternate with the choral passages so as to provide unflagging interest. This choir is one of the most remarkable organizations now before the public and will undoubtedly make its way to universal fame.

Philharmonic-Symphony

A Wagner-Beethoven program constituted the musical fare of the Philharmonic-Symphony at the Metropolitan Opera House, Sunday afternoon, with Mr. Mengelberg wielding the baton.

The first half of the program was devoted to three short Wagnerian excerpts—overture to The Flying Dutchman, graphically rendered; Waldweben (Forest Murmurs) from Siegfried, played with great restraint, and Wotan's Farewell and Magic Fire Scene from Die Walkure, which brilliantly closed this group. The second half of the program was devoted to Beethoven's symphony No. 7 in A major. With true Mengelbergian artistry the four movements of this lovely symphony were conducted with taste and feeling, to the keen enjoyment of the huge audience which taxed the Metropolitan to the limit, even its standing room area.

Josef Hofmann

Carnegie Hall crowded to the door, with extra rows of listeners accommodated on the stage! Only a few artists are able to attract such a throng of listeners in New York. Josef Hofmann did it last Sunday afternoon. He always does.

The master pianist, in his usual lofty and compelling form, won the unreserved admiration of the vast audience which coaxed the player into adding many encores to his regular program.

Hofmann's art remains extraordinary. His command of the keyboard is overwhelmingly magical. No technical consideration mars the clearness, speed, and brilliancy of his execution. His touch is purring purity itself. His tone has every dynamic degree from whispering lightness to forte thunderings.

As an interpreter, Hofmann stands on that lonely height to which only a few of the greatest pianists ever have attained. His mental and musical grasp are prodigious, and he fuses intellectuality and emotion in a welded whole that serves as a perfect medium for the presentation of every phase of a composition. One realizes constantly that Hofmann's readings are those of a giant in musical thought and delivery. He represents sublimated artistic powers at the piano.

And everything that comes from under Hofmann's fingers is produced with almost unbelievable ease and aplomb, the player using no physical flourishes, no "see how I do it" manner, and impressing with his dignity as much as he does with his greatness.

The program comprised Handel's E major Variations, the Schumann Carneval, a Chopin group (including the Fantasia), Dvorsky's The Sanctuary, a Prokofieff March, and Liszt's Venezia e Napoli tarantella, dashed off with sheer indescribably glittering dash and bravura.

Ithaca Conservatory Granted Charter in National Music Fraternity

A group of students in the Ithaca Conservatory and Affiliated Schools recently were granted a charter to establish a local chapter of Kappa Gamma Psi, National Music Fraternity. This chapter, known as Iota Chapter, was organized and sponsored by George W. Hathaway, director of the organ department of Ithaca Conservatory, who is a member of Alpha Chapter of this fraternity. Kappa Gamma Psi is an exclusive music fraternity and numbers among its honorary members such well-known artists as Paderewski, Bauer, Gabrilowitsch, Kreisler and Casals.

The charter members of Iota Chapter of Kappa Gamma Psi are Alfred Patten, Gloversville, N. Y.; Ward Hamm, Columbus, O.; Donald Dewhurst, Hamilton, O.; Harris Dersham, Sterling, Colo.; John Bonavilla, Rochester, N. Y.; Reginald Sweet, Granville, N. Y.; Fred Morse, Oneida, N. Y.; Allen Ostrander, Cliftondale, Mass.; Joseph Roman, Kingston, Pa., and Erwin Steucke, Camden, N. J.

Yale Wins

Under the auspices of the Franco-Belgique Tours Company there was a prize competition on the afternoon of December 8 at the Junior League Club of which the fortunate winner is to have a trip on the Caronia to Cuba and back during the Christmas holidays. The competitors were the student dance orchestras of three universities, Columbia, Princeton and Yale. The boys gave a good account of themselves and played some amusing jazz, and Yale, the winner, also added variety to the program by offering some vocal trios. The judges were Ben Bernie, S. B. Diggs, Pierre V. R. Key, Frank Patterson and Doron K. Antrim.

STEINWAY

The Instrument of
the Immortals

Pay for
it at your
leisure
but enjoy
it now

A GREAT many people have discovered that limitations of income need not prevent their owning a really fine piano. It is now possible to obtain a Steinway with a 10% initial payment, and the balance will be extended over a period of two years.

You need not wait another single day to own a Steinway. You can have one now—delivered immediately in your home to delight and entertain you from this moment. There is a price and a model to suit your special need. See it at Steinway Hall—today.

A new Steinway piano can be bought
from

\$875 up

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices.

STEINWAY & SONS

STEINWAY HALL

109 West 57th Street, New York



"One of the Loveliest Voices of Her Day."
—*Boston Herald, Nov. 28, 1928.*

"A Voice of Rare Smoothness and Purity."
—*Boston Transcript, Nov. 28, 1928.*

"One of the Foremost Living Coloratura Sopranos."—*Boston Globe, Nov. 28, 1928.*

Victor Red Seal Records

EXCLUSIVE MANAGEMENT: HAENSEL

M

EVENING

Beauty in Variety

Last evening a Luella Mellus, coloratura (phrase goes) of the company, sang songs of such excellence that filled the hall. The program included "Shadow Song" by Luella Mellus, an excerpt, also by Mozart's Mass in G by Schubert, French songs of Delibes, Hahn and Debussy.

To the modern ear, incongruity in finding a text as the "suave Italian" dispersed with vocal Mozart set his name to emphasize the nature of those melodies, in from Symphony and Devergie. For prano voice—to which occasionally companional in excellent ensemble some passages as tal ensemble was Madame Mellus as manner, one did report into a religious absolute music if these measures—p and beauty.

Madame Mellus, entitled clearly "Mondnacht" was atmospheric. The over in its glintin dered if it did not much. And Wolf's with great ardor as, of course, a piece who thus gives song. It is a quest even the individual be carried too far. proached such a day she did not actually. Came next the skill, the "Shadow" rendered into awkward print of the program son." Madame Mellus throughout the evening smoothness and purity seems inherent in or florid devices. Madame Mellus far more than have expected from singing that had the leader. A high she possesses, all under. Of course Madame Mellus retained to give contrast with his flute nine out of ten "one might say nine dred, if that many world over) this voice appreciably on the pitch.

To the French song brought a dramatic melodic line. The up is at her command vices of the singer's energetic and well-found the propulsion the dance enticingly song of the "Girls to Delibes. Nor mention the subtle nuances in Griffes' low."

ELIUS

TRIUMPHS IN BOSTON!

ANSSCRIPT

GLOBE

HERALD

SONG RECITAL BY LUELLA MELIUS

Brilliant Coloratura De- lights Audience

Luella Melius, a coloratura soprano who has sung leading roles with the Chicago Civic Opera, gave a recital last evening at Jordan Hall to a large and enthusiastic audience. Miss Melius, returning after six years' absence, again proved that she is one of the foremost living coloratura sopranos.

Her voice is unusually fine in quality, powerful and flexible. She sings extremely well in florid airs, and very agreeably in songs. Seldom does one hear such things as the "Shadow Song" from Meyerbeer's "Dinorah" and Benedict's "The Wren" so brilliantly sung, with the illusion of effortless ease. Miss Melius' voice vied triumphantly with the flute obbligato played by Mr. Laurent of the Boston Symphony, and roused tumultuous applause.

She proved herself a good musician by her excellent singing of an air from a Mozart Mass in C minor, Schumann's "Mondnacht," Schubert's "Trout" and "Der Jungling an der Quelle," and Wolf's "Er Ist's," music of a sort not always found on the programs of coloratura sopranos.

Her ability to color her tones, and sing with dramatic expression was manifested in Delibes' "Filles de Cadix" and Liszt's "Comment disaient-ils." The latter number was, by the way, ascribed on the program to Reynaldo Hahn. "Mandolines et Guitares," by Gabriel Grovlez, and Griffes' "Symphony in Yellow" showed that she is sympathy with music of the 20th century.

An occasional failure to keep a reserve of breath at the end of long and taxing phrases, and a momentary harshness of tone in a "Vesper Hymn," misleadingly described on the program as "Old English," were the only faults of technique one noticed.

One wondered why Miss Melius has not sung here in opera. Since Galli-Curci, the Chicago Opera has offered Boston no coloratura, save Toti dal Monte, at all worthy to rank with Luella Melius vocally. Perhaps she does not shine as an actress, but how many coloratura sopranos are even moderately competent dramatically?

Last night's recital was one of the finest given here by any singer in recent seasons. It deserved and received hearty applause. P. R.

LUELLA MELIUS

Luella Melius, soprano, sang last night in Jordan hall, assisted by Roy Underwood, piano; George Laurent, flute, and Jean Devergie, oboe. This was her program:

Et incarnatus est, C Minor Mass (with flute and oboe), Mozart; Mondnacht, Schumann; Die Forelle, Der Jungling an der Quelle, Schubert; Er Ist's, Wolf; Aria—"Dinorah," Meyerbeer; Mandolines et Guitares, Grovlez; Comment disaient-ils, Liszt; Filles de Cadix, Delibes; Vesper Hymn, Old English; Rain Drops, Wolfarth-Grille; Symphony in Yellow, Griffes; The Wren, arranged by Benedict.

Before touching on less important points let us make bold to set down the opinion that Mme. Melius is blessed with one of the loveliest voices of her day. One exquisite tone, last night, she emitted after another, tones pure like white gold, soft like white silk velvet. Oftener, however, than when she sang in Boston before, she brightened her tones till they acquired brilliancy, and sometimes, by means of management extremely able, she lent them an opulent richness of timbre.

This amazingly beautiful voice is endowed with even more than the usual nimbleness of a voice of its silvery, agile type. With it Mme. Melius can do what she will. She trills, when she does her best, with an evenness not often equalled. She runs scales of exemplary neatness; even chromatics she can contrive, strictly, too, in tune. Smart feats of staccato she has at her call.

From the technical point of view, Mme. Melius has a command of bravura truly remarkable. If she had rhythmic resource to quicken it with, she would be a great singer of florid music indeed.

Even without this final touch of brilliancy that turns coloratura singing electrifying, Mme. Melius gave great pleasure by her singing of Dinorah's shadow song, still more by her performance of Benedict's "Wren," so smoothly she sang them, with tone so lovely.

Musically, too, she sang them. So she did her songs, for the most part, though her voice is not of the texture that lends itself easily to expression in songs. Songs of brightness she made the most of, those by Grovlez, say, and Delibes's.

But why bother with songs? Mme. Melius shines in arias demanding coloratura, smoothness, absolute evenness of beautiful tone. In programs of airs of the sort—dozens of airs there are we never hear—Mme. Melius would rejoice in a field all her own. Why not make the most of it?

Her assistants helped her well last night. A large audience showed satisfaction. R. R. G.

an Hall, Madame
a soprano (as the
ago Opera Com-
arias to an audi-
bly the floor and
e balcony. The
rid airs—the
eyerbeer's "Din-
fle, "The Wren";
ly befrilled, from
r: German lieder
nn and Wolf;
matter by Grov-
ongs in English.
re is an inherent
e words of such
arnatus" set to
liberally inter-
even though a
t. Last evening,
lly the interplay
ne Melius called
Messrs. Laurent
nd oboe and so-
thing of piano,
above mere ac-
provided a most
h an effect in
ntire instrumen-
aying. Though
a most solemn
d himself trans-
ood. As music,
will, one heard
t, full of charm
er lieder, differ-
different moods,
uave and almost
e fairly bubbled
lity. One won-
ble a trifle too
ist's" was sung
matic effect. It
o hear a singer
uality to each
owever, whether
process cannot
ame Melius ap-
ne, even though
s it.
of "coloratura"
ng"—mistakenly
French in the
"L'Ombre Chan-
sclosed, here as
a voice of rare
Beauty of tone
nd as a singer
e Melius proved
han one might
e very smooth
ed in some of
ee of flexibility
remarkable con-
urent had been
upport and con-
common with
uras" (perhaps
e out of a hun-
d be found the
asionally sings
side of the true
Madame Melius
characterizing
strong rhythm
ell as other de-
Thus one found
ed singing; one
he measures of
ght forth in the
adiz," according
one neglect to
her various
mphony in Yel-
A. H. M.

& JONES, STEINWAY HALL, NEW YORK

Baldwin Piano

MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature

Conducted by Albert Edmund Brown

Dean, Ithaca Institution of Public School Music

Essential Qualities for All School Music Materials and Present Supplies

By Will Earhart

Director of Music in the Pittsburgh Public Schools



Bachrach photo
WILL EARHART

In this article Dr. Earhart discusses more than the title indicates. In appraising music material for use in the schools he also appraises the children in the schools—those who are to use the music—and he shows that the chief fault in the past of those who selected school music material was not that they did not understand music but rather that they did not understand children.—THE EDITOR.

The discussion which I have in mind, of qualities appropriate to educational musical material, may perhaps be most easily approached from the basis of

musical aesthetics. Certainly, I do not expect to contribute anything new to this subject, upon which countless volumes have been written. It may be, however, that such knowledge of musical aesthetics as we possess has never been sufficiently applied to our educational theories and practices. Indeed, I am convinced that many of the imperfections of our work have been due to the fact that we have not, before beginning to teach music, answered to ourselves, with a tempered finality, these questions: What is music? What is it good for? Yet only after some sort of answer, spoken or implied, is returned to these questions are we fully prepared to answer that third question, which has primarily and almost wholly engrossed us: How shall we teach it?

Now the field of musical aesthetics is generally regarded as vague, and many of my friends appear to believe that every element in it is controversial. Nevertheless, I find writers generally in agreement upon a few simple but basic conclusions, and these are, fortunately, sufficient for our purposes. They are, briefly, that music has two elements of beauty, namely, Beauty of Tone and Beauty of Tonal Design. Of these, Beauty of Tone is a sensory element, corresponding to color in graphic art. It invades, charms, "subjugates" us, like the perfume of flowers, without any effort upon our part. If we step into the church on Sunday morning and the organ is pealing, the place is transformed for us. It may be but a chord, sustained and vibrant, but the effect is immediate and powerful. But if, as we take our seat, the chord is continued unchanged, we soon become weary, even irritated. The tones must go somewhere, must describe some sort of a coherent, balanced, interesting design, or they soon lose their compelling power. What they do, where they go, is a matter of interest because we have memory and coordinating power. What happens in measure two is significant only in relation to what happened in measure one. This appeal is not to the senses, but to the mind.

Music also arouses mood, feeling, emotion. There is no time to discuss this deeply, but I should like to point out that our response to beauty of tone or to beauty of design is in itself an emotion, and that beauty is not neutral in color. There is a beauty of the lily and a beauty of the rose, a beauty of the California mission and a beauty of the Gothic arch—and we do not feel the same way about all. The chord heard as we enter church may be robust or celestial, may have any one of a hundred colors; the design upon which the tones embark may be spirited or grave, solemn or jubilant. In short, it may be beautiful or un-beautiful in a hundred moods. I venture to say, however, that the emotions of which most persons think in connection with music are associated emotions. This is particularly true with respect to vocal music, for vocal music has words, and these words tell a story, picture a scene, set forth a human situation. Let no one confuse such interest with specific musical interest or appreciation of musical beauty. My long continued desire to see instrumental music developed in our schools is directly due to my feeling that true appreciators of music, patrons of chamber music, recitals and concerts given over to the older classicists, could never be developed so long as the children, by reason of our wholly vocal program, were trained to think of music as being characteristically and properly of operatic or ballad interest.

The two factors, beauty of tone and beauty of design (including under the latter term all that the tones are and all that they do, simultaneously and consecutively) are compatibles, are markedly congruous, and one predisposes toward the other. We can sing, Oh Yes, She's My Baby in a raucous tone of voice and no one sense incongruity, but we can not sing Drink to Me Only With Thine Eyes in such a tone of voice. Similarly we can pound out some Carolina Blues on the most tinny and out-of-tune piano, and none who hear will be angered; but we cannot treat a Chopin Nocturne that way. A beautiful tone thus predisposes us to receive a

beautiful thought; beauty and nobility speak to beauty and nobility.

Santayana, in his book, *The Sense of Beauty*, says significantly: "Form cannot be the form of anything." Continuing, he pleads eloquently the necessity for beauty in the material out of which the forms of art are wrought. "The Parthenon not in marble, the king's crown not of gold, and the stars not of fire, would be feeble and prosaic things." And again: "Taste, when it is spontaneous, always begins with the senses." . . . "The beauty of material is thus the groundwork of all higher beauty."

The material of our art is tone, and unless and until it be beautiful there can be no worthy musical art. Kreisler might play for us the most lovely and noble composition by Bach, but if he played it upon a cheap, squeaky, and scratchy violin, its beauty and nobility would be lost to us. No artist has ever disregarded this necessity of spinning a musical design in the finest and most ravishing tone which he could coax from his instrument.

But if tone, flawlessly beautiful tone, is indispensable to the adult, the musician, the artist, it must be of still more engrossing importance to the child. The child is in a sensory stage; his senses are acute and delicate, and he is largely absorbed with the impressions they convey to him. Moreover, his span of attention and his coordinating power are insufficient to enable him to hold before his mind in unity, and appraise in its relationships, of part to part, a piece of any considerable length. He can, however, attune his ear to accuracy, purity and beauty of tone, and be taught to seek these qualities in all his musical efforts; and let us not forget that when he thus seeks beauty of one kind, he is predisposed, toward and made receptive to beauty of a larger kind.

The mistake we have made, as it appears to me, is that we have conceived musical education in terms of conquest of special forms or specific musical pieces instead of growing fellowship with those musical graces that must invest any and all music that is fit to listen to. Progress in repertory, we may call it; but what does progress in repertory amount to if one piece after another is performed in an unmusical manner, without the slightest advance in musical taste or power becoming evident? That way leads to musical ruin. Yet many a chorus has sung from September to June, and the only difference between the last lesson in June and the first lesson in September was that they were singing at the end on Page 217, and at the beginning on Page 3.

School music material reflects our unformed or imperfect aesthetic and psychological notions. Once the interest in pieces, imagined or real, is given precedence over interest in musical effect, a host of evils appear.

The first tendency is to make pieces interesting or "popular." Rote songs for kindergartens and primary grades are supplied with jiggy and unvoiced rhythms and with unlovely and literal texts of narrative or recitative character; songs for upper grades and high school similarly deal with commonplace or exciting events, the very nature of which is incompatible with a fine musical atmosphere, and which can consort only with a musical style that is empty or vulgar. Since no genuine musical satisfaction and no genuine musical endeavor is present, since the passing interest of a new tune or a new set of words is the sole stimulus, a progressive decadence is likely to set in. It becomes necessary to purvey more and more crude excitements, rhythmic and textual. A world of dreams, of pure imaginings and transports, into which the tiniest infant, with wide and wondering eyes, may enter—nay, does enter, till shrewd and world-bitten adults dissipate the wonder—is so forever lost, and a very present and very clanging world is substituted. In a word, the poetic feeling which exists in every human being's breast is disregarded and a crude literalism is cultivated. Music, of all the arts the most incorporeal has made no contribution toward the fulfillment of its particular mission.

But apart from the effect on character, we have to think of the effect upon strictly musical education. If anything distinguishes the musician from other persons, it is that he has ears to hear; and he listens, listens intently, almost prayerfully, and does hear. If he is anything more than a tonal freak, he listens, moreover, not only for tonal facts but for tonal beauty. But what happens to the ears of pupils when their attention is fastened upon words, texts, scenes, and their voices are employed on fast-moving and snappy rhythms in which not only tonal beauty but tonal accuracy is of little importance or concern? How is it possible, in connection with such methods, to imagine that we can reap rewards, either in results upon the right feeling of the student or in terms of his development in sheer musical power?

Instrumental music is saved from the vulgar realism that words not coordinated with musical effect may possibly introduce; but instrumental music in our schools is only lately beginning to come into its own. Not many years ago our beginning orchestras were forced, for lack of better

material, to play the most abominable trash. Not only was it lacking in the atmosphere proper to children and youths, but if it had been especially designed to dull the ears and distort the technical form of playing of the students, it could not have attained those ends more successfully. The second violins, for instance, were provided with double-stops in "after-beat" rhythms. If they played them in time (which was doubtful) it was with stiff, short strokes and abominable tone. And they were so certain to be out of tune that we were afraid ever to stop the orchestra and listen to them. Our only hope was to cover them up with the piano, which clearly announced what they vaguely aimed at. How could their ears be trained by playing those short and obscure tones? Tone must be held a little time to register; the ear must have time to discriminate, appraise. As well expect a real orchestra to tune by a staccato puff from the oboe, answered by sixteenth-note fragments from the other instruments. Instead, as we all know, each player holds his tone long and makes it as pure and true as possible. Why will we not, in our school music, similarly render to the ears that which is aural?

This obsession with pieces, instead of with musical effects and factors, growing fellowship with which would open out a whole world of musical development and appreciation, has extended to our music appreciation work. I am not opposed to formal instruction—if that is the word!—in music appreciation, but I do declare that advance in repertory and growth in real musical feeling are not the same thing. I have seen groups of children who were deeply and beautifully musical, and who sang in a way to make one weep, whose knowledge of classical repertory was very slight; and I have seen other groups of children, and also numbers of adult laymen and even numbers of adult musicians, whose knowledge of classical repertory was quite extensive, but which did not appear, as far as one could discover, to have done them any good.

No, appreciation of music is pleasurable response to the beauty that is in music; and Santayana is right in affirming that "the beauty of material is (thus) the groundwork of all higher beauty." If a child has been led to a love for beautiful tone and beautiful musical effects through his own everyday practice in music, he may then extend and apply his appreciation to other and different music that is reproduced for him. Even then the process must be delicately guarded, for unless this reproduced music is really lovely in tone—especially at an early stage, before the child has learned to reach back of the sounds to the form which they describe—he will not be charmed, no matter how much veneration his teacher counsels. To require an attitude of appreciation in such case is to invite hypocrisy. The least harmful thing that can then be done is to fill the intellect—since the heart is to remain empty; but "knowledge about" is not "response to" and can never fill equal place, either musically or spiritually.

(To be continued).

The Town Band in St. Helena

Lieutenant-Commander John Phillip Sousa is quoted as having said: "A generation ago the town band occupied a position in the average community comparable to that now occupied by the Rotary Club, the Chamber of Commerce and the Country Club."

St. Helena, Cal., has just such a "town band" as referred to by the great Sousa; and, while they have a Chamber of Commerce that is active, it is a question which organization they could best spare should one be taken away. The St. Helena Concert Band has held together longer than any other similar organization in our town; and it is rather surprising when it is considered that the organization has received but little assistance other than twenty-five dollars a month from the Board of Town Trustees. But the young men who are members of the band are also music lovers; they are among the best citizens and enjoy the clean and uplifting entertainment; they want to see St. Helena have a bright place on the map. And so the St. Helena Concert Band has persevered and the members have paid their leader and other expenses out of their own pockets except for the "lift" that is given monthly by the municipality.

We hope to see the Board of Town Trustees, before another tax-period, find a way to include in the levy a more liberal allowance for this band. It should have at least seventy-five dollars a month.

If the merchants could get together and hold monthly cooperative sales and have the band give concerts while they were in progress it would stimulate business and live interest in the band. It pays for a town to get behind its band.

National Association of Music Schools Elects Officers

The National Association of Music Schools met recently at the Stevens Hotel, Chicago, and elected the following officers for the coming year: President, Harold L. Butler; vice-president of the southern zone, Adolf Hahn; vice-president of the midwest zone, C. M. Dennis; secretary, Burnet C. Tutill; treasurer, Charles N. Boyd; advisory committee, Peter C. Lutkin; commission on curricula, Dr. Howard Hanson, Edgar A. Brazelton, John J. Hattstadt; commission on ethics, Charleton L. Murphy, Frank A. Shaw, Donald Swarthout; commission on publicity, William MacPhail, William Boeppler, Frederic A. Cowles, Kenneth M. Bradley, retiring president, was elected to fill the new office of honorary president.

MUSIC IN THE PUBLIC SCHOOLS

Music Understanding

By Edwin N. C. Barnes, Mus. Ed. Doc.
Washington, D. C.

[The Washington School Department employs eight teachers of music understanding, which is taught with the aid of the talking machine. The following article is made up almost entirely from excerpts from letters by these teachers to the director of music in the schools on the value of music understanding in the public schools.—The Editor.]

"Music understanding is of inestimable value from a cultural standpoint." A junior high music understanding instructor says: "We have for many years sought to give children the masters in literature. It seems just as important to take the study of music from the same standpoint."

Perhaps the greatest result of a systematic teaching of music understanding is the change in attitude towards music in general and towards classical music in particular. An instructor in this work in the grades says: "There was at first such a feeling that good music could not possibly be enjoyable, that I had daily requests for jazz, and was even told that any music except jazz was dreary. After just one lesson there was always some difference noticeable, and this change has grown so steadily that I can't remember when I had the last request for jazz. Instead, I am continually greeted with, 'Won't you please play Beethoven's Turkish March?' or 'I heard Peer Gynt over the radio last night,' or 'I got the Humoresque record for a birthday present,' etc. Indeed the change seems to be a change from an unresisting acceptance of the counterfeit as music to a conscious awakening to and desire for the genuine. I find that these lessons also have a great educational value. In my experience as a grade teacher I think I can safely say I never found anything which produced such concentration of thought or such unity of effort for a larger group as do the music understanding lessons. They involve the development of reason and judgment, the use of memory and discrimination, the development of the ability to analyze and to create. They awaken the child to a realization that he can discover things for himself and thus encourage independent thinking."

Another music understanding instructor says: "The strongest reason for the teaching of music understanding as distinguished from vocal and instrumental music is that we are teaching all the children of all the people. Few are or will be performers, fewer still composers, but all are listeners. Not everyone knows what to listen for—many people do not like good music because of their inability to get its meaning. Much good music comes to everyone by radio, phonograph and movie orchestra, so experience and guidance in listening will enable them to reap greater benefits. Real music understanding is not mere entertainment, it is attainment. Without ability to perform, the child can take a great interest in, and learn a great deal of, this cultural side of music through these lessons. The talented child is receiving at the same time a splendid background for his special musical activity. The majority of our boys and girls are going to be the listeners, the future concert and opera goers of our country. Through lessons in music understanding we are making them able to intelligently enjoy what they hear and in this way to grow in culture and musical knowledge."

Summing up the subject of Music Understanding: It (a) develops musical tastes and correct standards of judgment and opens a world of beauty and joy hitherto undreamed; (b) provides a medium for universal study of the best music; (c) develops imagination, discrimination, concentration, alertness, independent thinking and the power of analysis; (d) establishes the listening habit—of utmost importance in life; (e) provides a foundation for the development of rhythm, singing ear training and instrumental study; (f) presents a remarkable opportunity for correlation with other studies—especially history, geography and poetry; (g) teaches children to expect to really enjoy the best music; (h) greatly enhances the value of a cultural radio service and incidentally creates a demand for such a type of service; (i) utilizes the American public schools as a medium for the development, in the child, of the finest things in life; (j) develops a greater knowledge of and interest in the orchestra and paves the way for a better understanding of the treasures of orchestral music.

Finally one instructor says: "There is an unconscious something which slips into the lives of children when the right atmosphere is created for listening. Hearing others perform is a great factor in furthering one's own talents. An artist might stimulate a person when the teacher has failed. There is art in listening as well as in doing. It is sometimes harder to teach a person to listen than to do."

When the people can listen with an intelligent understanding of the composer's idiom then good music will become popular music.

Eastern Music Supervisors' Conference

Plans for the biennial session of the Eastern Music Supervisors' Conference are going forward rapidly. The place of meeting is to be Philadelphia and the date March 13, 14 and 15 of next year. Conference headquarters will be at the Benjamin Franklin Hotel.

The local committee, of which George L. Lindsay, director of School Music in Philadelphia is chairman, is making an effort to perfect the business details and musical programs for the session. Already many interesting social events have been planned. Connected with Mr. Lindsay on this committee are Mrs. Francis Elliott Clark and other prominent people in the school music profession. Vice-President M. Claude Rosenberry, State Director of Music in Pennsylvania, is the chairman of the membership campaign. Mr. Rosenberry reports that the attendance in Philadelphia will be greatly in advance of any previous meeting. A full program will be worked out and published shortly.

H. Whittemore, of Summerville, Mass., has charge of the arrangement for exhibitors of school music material. Supervisors of music and persons directly interested in music education in the public schools within the eastern territory

are invited to become members of the conference. Applications may be made to Clarence Wells, treasurer, Orange, N. J. The complete program for these meetings will be published in an early forthcoming issue of the MUSICAL COURIER.

NEW TEACHING MATERIAL

(M. Witmark & Sons, New York)

The Wondrous Story, a cantata for Christmas, text by Raymond Earl Bellaire, music by Richard Kountz. A short two-part work with some solos. Voice parts are within easy and comfortable range.

Caravan, a cantata for soprano, alto and baritone chorus. Text by Edmund Spear Hunt, music by Richard Kountz. Story of Caravan is of the first day's journey by camel-train across the great Arabian desert.

The Vagabonds, a romantic comic opera for boys, by Arthur A. Penn. Action takes place in Nonsensia, which, as described in one of the musical numbers, lies "east by west" somewhere in Europe. Not difficult for junior high and high schools.

The Swami of Bagdad, a musical comedy in two acts. Music and lyrics by Arthur A. Penn. Choruses, quartets, duets, and solos. Orchestration can be rented.

The Last Rehearsal, a musical extravaganza in one act, by Arthur A. Penn. Twelve characters and a chorus of young people. Four-part choruses, trios, duets, and solos.

The Harvest, a cantata in four parts for mixed voices. Text by C. Gordon Wilcox and music by Richard Kountz. Well-written, a valuable edition to high school choral literature.

Dream Boat, an operetta for children in the grades, in two acts. Book and lyrics by Sarah Grames Clark, music by Arthur A. Penn. Thirteen numbers including the overture. Well adapted for the purpose for which it is intended.

Units of Festival Chorus of Middle East in Concert

Lee Hess Barnes, founder and director of the Festival Chorus of the Middle East, will present the Warren unit of the chorus in a performance of Charles Wakefield Cadman's *The Father of Waters*, on December 11 in Warren, Pa. On the evening of December 3, Mr. Barnes conducted

Instrumental Groups in Public Schools

Instrumental music, in school bands and orchestras, has been a significant stimulus to the recent revival of public school music. But the use of instruments inevitably brings problems which do not exist in the vocal branches.

When it comes to organizing a school band or orchestra, these material questions are bound to make themselves heard first of all: How shall the instruments be acquired? Who shall pay for them? and What shall be purchased first?

The solo instruments will be purchased by the players without much urging, but the less well-known instruments



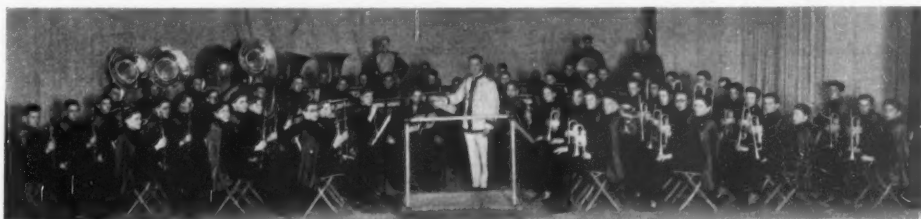
FLINT, MICH., CENTRAL HIGH SCHOOL
STRING QUARTET

First violin, Irene Prosviak; second violin, John Masijo;
viola, Ethel Purdy; cello, Annabelle Hicks

must be furnished, such as the French horns, oboes, bassoons, tubas, and so forth.

The Board of Education should be asked to furnish these instruments as a part of the school equipment, the same as it does for other branches of study. This part of the music system may be considered vocational as well as cultural. Let us contrast the vocational equipment in the usual high school in the matter of machinery for music: thousands for the one and usually nothing for the other. Now contrast the number who will use their vocational training in one and in the other: music makes the superior showing. Many boards of education are furnishing funds to buy instruments.

Buying instruments is a fine outlet for the energies of parent-teachers' organizations. It is also a project which will make a strong appeal to chambers of commerce, Rotary,



FLINT, MICH., HIGH SCHOOL BAND

Music Supervisors of Note

EDITH M. KELLER

For the past four years has served as State Supervisor of Music in Ohio. Her major lines of interest have been the promotion and organization of music work in rural communities and the strengthening of the teacher-training program for elementary teachers as well as that for supervisors and special teachers of music. All elementary teachers are now required to take special training in music, and a four year requirement is now in effect for all supervisors and special teachers who teach high school music work. Much interest has been aroused in rural communities. A number of counties have employed county supervisors and many others have organized groups of teachers with definite county courses of study and all-county programs. An all-state High School Chorus of over 600 students, from all parts of the state, is now an annual feature of the State Teachers Association.



a performance of the Cadman Work in Meadville, Pa., with the Greenville and Meadville units of the Festival Chorus. November 25 found him giving the American Ode by Richard Kountz with his choir (Presbyterian Church Choir of Meadville, Pa.) augmented by members of the Festival Chorus.

Ruth Hess Barnes, secretary of the Festival Chorus of the Middle East, gave a song recital recently before the Philomel at the Philomel Club House, Warren, Pa. The recital was in celebration of President's Day.

Ithaca, N. Y.

Unique Thanksgiving Concert

The twentieth annual Thanksgiving concert by high school students of the Ithaca, N. Y., High School was held Thanksgiving night under the direction of Laura Bryant, supervisor (Continued on page 48)

Kiwanis and Lions' clubs. In fact, local clubs of all kinds may be interested.

Philanthropically inclined people will here find a very concrete way to help. Many a talented pupil, if given an instrument and a few lessons, will later become self-supporting either wholly or in part.

Concerts of all kinds may be given and proceeds used to buy instruments. This gives an added reason for studying the music, but it is a very slow way to raise money.

Student organizations often help with this fund. Tag day also helps. Managers of picture theaters often allow



FLINT, MICH., CENTRAL HIGH SCHOOL
BRASS SEXTET

Bernard Smith, first cornet; Harold Hans, second cornet; Owen Landy, second cornet; Edward Walker, first horn; Francis Wharram, second horn; Harold Ferguson, trombone; Thurman Naugle, tuba

organizations to take over a certain number of performances and share the profits accruing from the increased sale of tickets.

The value of these efforts is not only that they raise funds, which is, of course, the primary objective, but also that they serve to keep students and public reminded of the importance of developing the band.

Care must be used in buying the instruments. They should all be "low-pitch." Nothing is so discouraging as trying to make music with instruments that cannot be tuned together.

Good instruments should also be purchased. They are far easier to play and the mortality by discouragement is far less.

Rozsi Varady to Feature Little Known Works at Her Coming Recital

Well Known Cellist Talks Interestingly About the Hungarians and Her Own Work

There are those who feel that the place of the cello, among musical instruments, has lost a certain prestige, which in previous times it enjoyed. There are those also who think it not a very interesting instrument, and still there are those who feel it to be the most eloquent of all instruments, whose deep tones are best able to convey the emotional ideas of an artistic temperament.

Among the latter may be classified Rozsi Varady, a vivacious Hungarian, who plays the cello with a certain engaging



ROZSI VARADY,
cellist

dash and an inherent love for it. Mme. Varady is to give a recital in Engineering Hall on December 17 and has planned a very unique program, the very interesting character of which prompted the writer to ask her about it, and about the little known composers whose works she is featuring.

In the Haydn Concerto in C, which opens the program, she will have the collaboration of Yolanda Mero, pianist of sympathetic understanding and excellent repute. "This work

is not very well known," said Mme. Varady; "the one which is usually played is in D, but I played this particular work at the Salzburg Festival with the Vienna Philharmonic under Klemens Krauss, two years ago. At that time it was considerably praised and I hope it will be enjoyed in New York. But the really fascinating part of my program follows with the Zoltan Kodaly sonata which is being performed for the first time here, and two works still in manuscript by Imre Weisshaus; to be really accurate the second of these is by Bela Bartok and the arrangement is by Weisshaus.

"Weisshaus is an ultra modern of the fiercest kind; Bartok really seems classic beside him, especially when one thinks of the Bartok of the earlier days. I cannot tell you how anxious I am to present these works to the American public; I am curious to watch the reaction and to see what will be thought of them. To be prepared for most anything, I think, is the wisest plan because I can appreciate that the works might not be entirely understood at one hearing, and I can appreciate the fact because, as I have played the works many times, I know what it means to become involved in them. However, I do find in them tragic and dramatic expressions which could not be expressed in any other form. The Kodaly sonata is most interesting; this I can assure anyone, after having studied it myself very carefully and having showed it to some international authorities."

THE FUNDAMENTAL BASIS OF HUNGARIAN MUSIC

Having told Mme. Varady that we were always fascinated with Hungarian music, she graciously replied that this was doubtless because all Hungarian music is based on folksongs; "but," explained the cellist, "this must not be mistaken for the Gypsy melodies. The Hungarians had their folk music when they were still in Asia, and they went to Hungary in the year 1000. The Gypsies, on the other hand, invaded the country during the fifteenth and sixteenth centuries and their folksongs are much younger than those of the real Hungarian. Bartok has recently collected 4,000 of these ancient Hungarian melodies and has woven them into his works. I feel that all the other modern composers are also coming back to the idea of the folksongs, but especially the Hungarian."

All this was very interesting, and after our brief talk with Mme. Varady we felt that she was indeed an authentic interpreter of this exotic music. Furthermore, she is a member of a very literary and scientific family and has had a background which has enabled her to develop a real message to offer through her art.

This season she has been busy concertizing throughout the country, and when we saw her she had just returned from Cambridge and Boston where she had played five concerts in four days, at the Harvard Club, the Chilton Club, University Club, Radcliff College, and given a recital for Miss Brooks.

The study of the cellist reproduced with this little chat was made by Willy Pogány, an artist whose works are frequently seen at the most prominent expositions.

Lecture Recital at Harcum School

The Harcum School of Bryn Mawr, Pa., of which Edith Hatcher Harcum is director, has arranged for its students this winter an interesting series of concerts and lectures. The second in this series was the lecture recital recently given by Roy Dickinson Welch, head of the music department of Smith College. It is partly through the influence of Mr. Welch that Smith and other leading colleges have recognized music to the extent of allowing students to present it as an entrance credit. The musical training at the Harcum School meets the requirements of these colleges, and the visit of Mr. Welch did much to prove that the combination of the literary and fine arts could be not only a delightful but also a practical course.

Mr. Welch made a distinct appeal for more discriminating taste in musical appreciation and urged tolerance for the so-called discordant passages in some of the modern compositions, suggesting that in these very phrases might lie future masterpieces. As an amusing but convincing proof of such a possibility, he played certain well-known bits from Wagner, Beethoven and Debussy which were proclaimed at the time of their appearance as harsh dissonances, worthless and wholly unmusical.

The girls at Harcum School displayed great interest in Mr. Welch's talk and at its conclusion urged him to play for them. He obliged with a short but delightful program.

Hughes Heard in Binghamton

Edwin Hughes' appearance with the Binghamton Symphony Orchestra on December 2, on which occasion he played the Liszt E flat concerto, aroused the enthusiastic acclaim of both press and public. The Binghamton Press wrote of his performance: "Mr. Hughes enthralled his listeners with the Liszt concerto, which gave the artist ample opportunity for brilliant work. He has a firm command of the instrument, his chords are full and resonant, his wrist action is masterly. He gives the impression of playing for the love of playing, and that without a vestige of affectation. The audience was enthusiastic, and Mr. Hughes gave two encores."

The Binghamton Sun said: "The Liszt concerto in E flat was interpreted with such power and beauty that the pianist was given a tremendous recall. Insistent applause after he had twice bowed his thanks, brought him to the piano to play Henry Cowell's Tides of Manaunaun, a medium that afforded a test of tone production which Mr. Hughes fully met. Still another number, Chopin's Waltz in C sharp minor, was played by the noted pianist."

Mary Seiler in New Studio

Mary Seiler, harpist, recently returned from Paris, has opened a new studio on Sixty-second street, New York. She is commencing an active season of concerts, radio engagements and teaching. For several seasons, Miss Seiler has made a specialty of salon musicales for the harp, for she

believes that the harp is at its best in the intimate atmosphere of a drawing-room.

Marion Claire's Interesting Experience

There are many exciting incidents in the life of an artist back stage, according to Marion Claire, one of the new sopranos with the Chicago Civic Opera Company this season. Miss Claire is an American girl who possesses both beauty and brains, a sufficiently rare combination, but her spectacular success has been won, not by her physical attractions but by sheer merit and hard work.

"When negotiations were first opened for my appearance at the Staatsoper in Berlin," Miss Claire said, "I was engaged conditionally for one performance, and that was Lohengrin. I had learned the role, but had never sung it, and as it would never have done to acknowledge that I went on without a rehearsal and I do not mind telling you that I had hard work to control my shaking limbs when I first walked out upon the stage. In a little while, Elsa and her dreams had taken so complete possession of me that I forgot everything but what I was singing. At the close of the third act, I had so many curtain calls that I lost count and the manager came back and congratulated me, incidentally signing me up for the following season, as well as the one in which I was then singing. 'Do you know Othello?' he asked. I didn't know a word of the opera but my cue was to say I did. So he told me I would sing it in ten days. Think of that, ten days in which to learn the music, mise-en-scene, etc., of Othello! But I made up my mind to do it and I did. It was while singing this role that I had my first experience of the trials which beset an artist. I was singing with a tenor who was the matinee idol of Dresden and Berlin, a huge man in every way, and very strong. When he caught me in his arms in the great scene in the third act of Othello, he crushed me so with his strong hands, that I screamed with pain. Of course, it made the part very realistic, but it was more than pretense with me. As he threw me on the bed, the curtain was lowered, but I could not move, I was in such intense pain. A doctor was summoned and he found that one of my ribs had been broken, so I spent the next four weeks in bed. After my recovery, they told me at the opera that I had been very lucky, for this artist was so temperamental that he forgot himself in this big scene and one of the sopranos who had sung with him before in this opera had her arm



MARION CLAIRE
trying her hand at golf on shipboard

broken and still another her leg. Well, it is only one of the trials of our life which must be borne philosophically, and of course such an accident might have happened in every day life."

Miss Claire made her Chicago Opera debut as Mimi in La Boheme on November 1.

Edwin Swain's Concert "A Joy"

Edwin Orlando Swain, baritone, added another success to his list when he appeared in Indianapolis on November 9. The president of the Matinee Musicale wrote to his manager, Annie Friedberg, that the singer more than filled expectations. "I have not heard him for a number of years and noted a wonderful artistic growth. His concert was a joy as were his encores which were graciously given in response to much enthusiasm."

Cara Verson Has Busy Schedule

Cara Verson, pianist, has a busy schedule this month, which takes her to Nebraska, Iowa, North and South Dakota and Minnesota for recitals and lecture-recitals.



Photo by Strauss-Peyton, N. Y.

RITA BENNÈCHE

SOPRANO

"SUPERB" AS SOLOIST WITH
BUFFALO ORPHEUS CLUB, NOV. 26, 1928

SUPERB RECITAL OPENS ORPHEUS' 60TH SEASON
Rita Bennèche, coloratura soprano from New York, has a voice of crystalline quality and in the aria Una voce poco fa, from Barber of Seville, sang the Rossini music with a command of florid singing and brilliant execution, winning enthusiastic acclaim. In a group of four German songs, Roeselein, by Schumann, and Die Post, by Schubert, were especially beautiful and won this artist an encore. She paid the chorus the compliment of turning and singing another German song to the members, with Seth Clark playing her accompaniment. With such an array of musical richness, it proved a memorable concert.—Buffalo Courier Express, November 28, 1928.

SEASON 1929-30 NOW BOOKING

EXCLUSIVE MANAGEMENT
ANNIE FRIEDBERG

FISK BLDG.
NEW YORK

DR. JENO de DONATH

Conductor-Violinist

has resumed teaching
at his Philadelphia studios
in the Presser Building
and
4109 Pine Street



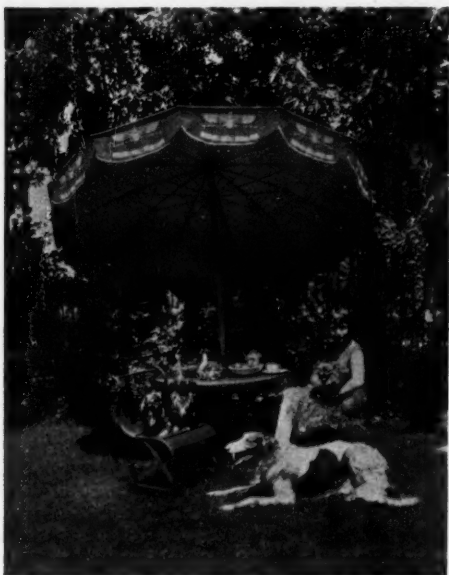
KATHERINE DE VOGEL, who specializes in folksongs in costume, broadcasted in Holland this past summer and received many letters of congratulation from Germany, France and Holland on her delightful work. Recently Mme. De Vogel appeared at the Women's Club in Hackensack and at several private musicales. She will shortly leave for concerts in Boston, Albany, Philadelphia and other large cities.



SIGISMUND STOJOWSKI is shown in this picture with the attendants at the master class which he conducted last summer at University of Washington, Seattle, Wash. Mr. Stojowski, who now is active with his teaching duties in New York, is very enthusiastic about the classes he held while on the Pacific Coast, in Los Angeles, San Francisco (at the University of California) and Seattle. He states that he had excellent material to work with and had a fine response everywhere. He gave a series of five historical recitals at the University of California and two at the University of Washington.



FLORA FERRARA, operatic soprano, who has appeared abroad and in America in many operas, always singing the prima donna roles.



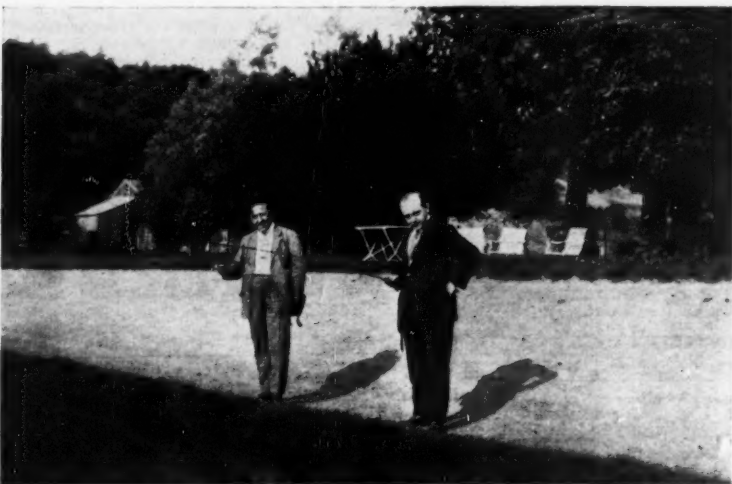
MARGARET SHOTWELL, American pianist, who, following appearances abroad, is now in this country concertizing under the management of R. E. Johnston. Miss Shotwell, incidentally, will tour with Gigli beginning the end of January. She is shown in the accompanying photograph with her pets in her little garden in Paris.



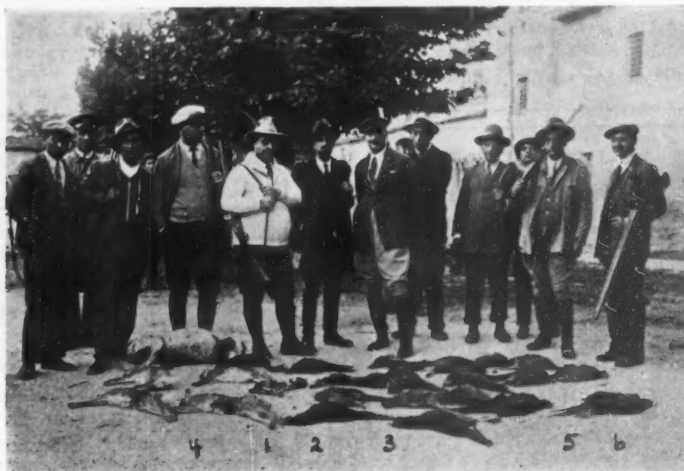
DOLORES ROYOLA AND YEATMAN GRIFFITH Dolores Royola, American soprano, and Yeatman Griffith, noted vocal pedagogic of New York City, photographed in St. James Park, London, England, last September. Miss Royola, who studied with this maestro in his New York studios for several seasons, has been singing with success in Germany for the past year. This past summer she was soloist with the Düsseldorf Männerchor, which sang in Bayreuth during the Festival Season. In September Miss Royola went to London to work with Yeatman Griffith before his return to this country for the reopening of his New York studios in October. Miss Royola is fulfilling engagements in Germany this winter.



ROBERT BOICE CARSON, manager of the Carson Concert Series of Tulsa, Okla., director of the Apollo Club and director of The Robert Boice Carson Voice Studios.



ALPHONSE ONNOU AND LAURENT HALLEUX, of the Pro Arte String Quartet, enjoying their vacation as guests of the Belgian magnate, Henry Le Boeuf.



BENIAMINO GIGLI looks very serious after his day's catch at Porto Recanato. Perhaps he is musing on the fate of pheasants that live about his home in Italy, or perhaps he is planning the repast when the fowls will be served on the chilly October day following the hunt. With Mr. Gigli (1) are: (2) the Prefect of Police, (3) Prince Antici, (4) The administrator of Mr. Gigli's affairs, (5) Marchese Garancini, and (6) Professor Patrizi.

Ottorino and Mme. Respighi Appear in Chicago on Pro-Musica Program

Leon Sametini Plays Own Sonata on Same Occasion—Mischa Elman Delights Audience—
Skalski's Concerts Intimes—Kedroff Quartet, Mendelssohn Club in Recitals—Other
Important News

FLONZALEY QUARTET

CHICAGO.—When the Flonzaley Quartet says farewell at the close of this its last season, it will leave a vacancy difficult to fill, for in twenty-five years of public service the Flonzaleys have set a high standard and converted more music-lovers to chamber music than probably any other organization of its kind. At their concert at the Playhouse on Sunday afternoon, December 2, they gave generously of that superb art that makes their ensemble playing perfection itself, and which has won the Flonzaleys the esteem of music-lovers wherever they have appeared. Such playing as these four artists put into Quartets by Glazounow and Beethoven and the Death and the Maiden variations of Schubert makes so much kinder the regret that this admirable organization is to disband.

MISCHA ELMAN

Mischa Elman returned for a second recital this season at Orchestra Hall, where he found a friendly and most enthusiastic audience on December 2. In programming the Handel D major Sonata, the Beethoven Sonata in F, the Vieuxtemps Concerto in A minor, besides the Saint-Saens Rondo Capriccioso and a group of shorter numbers by Bloch, Bonime, Chopin-Wilhelmj and Tartini-Kreisler, Elman had set a herculean task for himself. But for talent of his caliber, no task is too difficult, and he was as fresh, his technique as agile, and his tone as scintillating at the close of the program as when he began it with the Handel Sonata. He had a delighted audience vigorously applauding everything he played.

PRO-MUSICA PRESENTS THE RESPIGHI

"Chicago chapter, Pro-Musica, presented Ottorino Respighi, assisted by Elsa Oliveri Respighi, soprano; Leon Sametini, violinist, in concert, December 4, Gold Room, Congress Hotel," read the program. What with Mme. Respighi singing three groups, and Mr. Respighi playing her accompaniments and, with Leon Sametini playing his own Sonata for Piano and Violin in B minor, the order of things was somewhat reversed and the distinguished Italian composer-pianist took a secondary position, actually assisting the soprano in recital.

Although Mme. Respighi is a charming soprano whose refined singing reflects the cultured artist and she was most successful at the hands of the musical audience, many were disappointed that there were not more of Respighi's compositions—particularly the pianists, who had come to hear his piano compositions, of which there were none on the entire program. This was made doubly regrettable through the fact that Respighi proved a fine pianist in the piano part of his Sonata, and in his accompaniments. That and a suite of five songs called Deita Silvana were the only Respighi compositions on the program. Written in fluent, melodic style, and skillfully scored, both the sonata and the suite proved worthy compositions of a worthy composer.

In Leon Sametini, the composer-pianist had an able executant for the violin portion of the Sonata, and the choice

was a happy one for Sametini is one of the best musicians in this part of the country and his splendid performance added materially to the success of the number.

VITALY SCHNEE'S PUPILS HEARD

A recital of unusual merit was that in which Vitaly Schnee presented a group of his piano students at Lyon & Healy Hall on the afternoon of December 2. A fine pianist, Mr. Schnee has the ability of imparting his pianistic knowledge to others and in this branch of his art he has also been very successful, as witness the excellent playing of the students presenting the program of December 2. Of the five appearing, only the last three could be heard. Edward Brody, a fine talent developing under conscientious training, who rendered the Bach Courante in G major, Raff's Tarentelle and the Turini Sonata. Joseph Markin, who should make a name for himself some day in the pianistic art should he continue along the same sane lines of instruction, reflected credit on his teacher in Berens' B minor Etude, Bach's Invention in B minor and C major Fuga, Grieg's Rigaudon and the first movement of the Mozart D minor Concerto; Frieda Wilson disclosed the splendid training received at the hands of Mr. Schnee in her playing of the first movement of the F minor Concerto of Bach, the Beethoven G major Rondo and the Rondo Brillant of Weber. Mr. Schnee may well feel proud of these students. Norman Miller opened the program with Bach and Thome numbers. Frieda Bielzoff followed with Handel and Mendelssohn compositions. Mr. Schnee was at the second piano in the Concertos and must have been a source of inspiration for the students.

BUSH CONSERVATORY SYMPHONY ORCHESTRA

Bush Conservatory has had a symphony orchestra for eight seasons and though there are yearly changes in the personnel—it being a student body—Conductor Czerwony has built up an orchestra that is not only a credit to Bush Conservatory but which is capable of playing major orchestral numbers in a highly praiseworthy manner. At its concert at Orchestra Hall on December 3, such numbers as the Brahms E minor Symphony, the Wagner Tannhauser Overture and Massenet's Scenes Alsaciennes comprised the task set for this student body. That it came out of the ordeal with flying colors is proof of the splendid training this ambitious organization of young musicians has received. They play with vigor, enthusiasm and understanding.

The soloist was Esther Arneson, a member of the Bush Conservatory teaching staff, who played the Liszt E flat piano Concerto. To round out the program, there was also a Concertante for Four Violins and Orchestra by Louis Mauer, played by Robert Quick, Arthur Ahlman, George Swigart and Lorentz Hansen. Neither of these numbers was heard.

ANDRE SKALSKI'S CONCERTS INTIMES

In their second season, Andre Skalski's Concerts Intimes are proving among the popular and interesting functions in Chicago's musical program. Skalski is a man of many musical activities, which include that of conductor, pianist, pedagogue, ensemble player, in all of which he has achieved success. An all-around musician who is constantly searching for new and interesting music for his various programs, Skalski can always be relied upon to present programs that are different. No hackneyed numbers figure on Skalski's programs. For the sixth concert of his Intimes, on December 3, with the assistance of Amalie Birnbaum and Michel Wilkomirski, violinists, and Lillian Rehberg, cellist, he played the Grieg Sonata for cello and piano and the Sinding Serenade for two violins and piano. Beautifully played with this versatile artist at the piano, they were heartily approved by the delighted listeners. Skalski is a happy addition to Chicago's musical fraternity. He is alive, ambitious

and efficient and accomplishes what he sets out to do with no mean success.

CHICAGO MUSICAL COLLEGE NEWS ITEMS.

Katharine Kimmel, who graduated in organ last June, is organist at the Episcopal Church at Nebraska City, Neb. Florence Hobbs, also a pupil of the organ department, is organist at the Campbell Park Presbyterian Church, Chicago.

Hugh McEdwards, pianist, pupil of Lillian Powers, is choirmaster at St. Alban's, Sycamore, Ill. Mr. McEdwards also has a very successful class of piano pupils at Sycamore.

Carrol Van Buskirk, scholarship pupil of Rudolph Ganz, is in charge of the music at the Ogden Park Methodist Church; he is also teaching privately at Ogden Park.

Kathleen Powell, contralto, pupil of Herbert Witherspoon, was soloist at the Thanksgiving Service at Ogden Park Methodist Church.

Lillian Gaede, coaching pupil of Troy Sanders of the piano faculty, is filling an extended tour with Publix Theaters. Joe Robinson, also a pupil of Mr. Sanders, is on a concert tour through the South as joint artist and violin accompanist. Madeline Seymour, soprano, and George Kalamus, pianist, pupil of Mr. Sanders, gave a joint recital at the Recital Hall of the College on December 2.

Linda Sool, violinist, artist pupil of Leon Sametini, and Gertrude Towbin, member of the piano faculty, gave a concert at the Hamilton Park Woman's Club on November 27.

Faye Crowell, contralto, artist pupil of Isaac Van Grove, is soloist this week at the Uptown Theater.

Mitchell Cowen, baritone, pupil of Herbert Witherspoon, appeared in recital at the Statler Hotel, Detroit, Mich., on Thanksgiving evening.

Lowell West, baritone, pupil of Graham Reed, accompanied by Virginia Bivens, pianist, appeared in recital at the Auditorium Hotel, November 25.

From the studio of Mme. Libushka Bartusek, head of the dancing department, come the following items: Bernice Lillie is headlining in Keith Vaudeville act; Evelyn Zambreno is leading lady for "Red" Grange, playing the Publix Theater circuit; Helena Strakova returned recently from a twenty weeks' engagement at the Aztec Theater, San Antonio, Tex.; Sonia Svoboda has also just returned from a ten weeks' engagement at the same theater; Frances Brinkman danced at a Gypsy tea at the Hinsdale High School, November 22; Dorothy Kozelka and Ruth Anna Hruby, junior artists, have filled several club engagements this fall, appearing before the H. O. Stone Girls' Club at the Morrison Hotel, October 30, and at the Logan Square Auditorium, November 14. Mme. Libushka's Little Rosebuds, as the junior ballet is identified, appeared at the Arche Club children's party at the Shoreland Hotel, November 30. The little performing artists are, Patricia Pugh, Eleanor Szabo, Marjorie Jane Angerer, Julia Hanson, Florence Hutner, Ruth Anna Hruby, Helen Kessler, Miriam Korn, Dorothy Kozelka, Ruth Kvitek, Claudia Willimovsky and Edna Kristufek. Helen Steinman, artist pupil of Mme. Bartusek, has been engaged by Albertina Rasch for The Lovely Lady company, now touring the East.

Mme. Bartusek has been called upon to arrange entertainments for the children's parties given by the Junior Chamber of Commerce at the Trionon and Aragon Ballrooms. Each year this organization entertains the needy little ones of Chicago at Christmas, bringing happiness to some six thousand children. Mme. Bartusek and her pupils will present two ballet pantomimes on this occasion, half of her company appearing at the Trionon and half at the Aragon.

Kathleen Moffatt, artist pupil who received her master's degree in piano last year, and who is now a member of the music faculty at Brandon College, Brandon, Manitoba, was presented in piano recital at the First Church United, at Brandon, on November 27.

KEDROFF QUARTET AT KINSOLVING MUSICALS

Not only has the Kedroff Quartet mastered the difficult art of quartet singing and lifted it out of the ordinary, dull and uninteresting to the unique, brilliant and edifying, but these four men are masters in program building. The skeptical who went to hear just a male quartet at the third Kinsolving Musical Morning at the Blackstone, on December 6, were astonished to hear ensemble singing of such remarkable finish as to make this organization in a class by itself. It would be difficult to imagine more exquisite shading, phrasing, tone quality and artistry than the Kedroff Quartet accomplishes. In folksongs, classics and more popular numbers the Kedroffs are unsurpassable and their success at the hands of the discriminating audience was nothing short of stupendous.

MENDELSSOHN CLUB AND DORIS DOE

At its first concert of the season, at Orchestra Hall, on December 6, the Mendelssohn Club had Doris Doe, contralto, as soloist. One of the most successful young contraltos of the day, Miss Doe has proved a great favorite here. This occasion was no exception to the rule, for she had her listeners completely in her favor from the beginning. Never was success better deserved, for singing of such high artistic finish as Miss Doe delivered through the medium of her gorgeous contralto is a rare treat. She sang
(Continued on page 42)

FRANCESCO DADDI
Of Chicago Opera Association
SPECIALIST IN VOICE PLACING—FUNDAMENTARY TRAINING FOR
BEGINNERS—COACHING FOR OPERA AND RECITALS
124 Fine Arts Building, Chicago, Ill. Harrison 3755

THOMAS NOBLE Mac BURNEY
Full Stage Experience
Each Week
608-609 Fine Arts Building, Chicago Phone 8988 Wabash

Mr. and Mrs. HERMAN DEVRIES

The Art of Singing—Opera—Oratorio—Recital
528 FINE ARTS BLDG., CHICAGO
Telephone Harrison 3766
STUDIOS 1548 CONGRESS HOTEL, CHICAGO
Telephone Harrison 3800

EDOUARD COTREUIL
Leading Basso-Baritone Chicago Civic Opera Company

ANDRÉ SKALSKI
CONDUCTOR—PIANIST
MASTER PEDAGOGUE LECTURE-RECITALIST
OF INTERNATIONAL REPUTATION
300 Fine Arts Building Chicago, Ill.

EDWARD COLLINS
Pianist—Composer—Conductor
64 East Van Buren Street, Chicago, Ill.

VITTORIO TREVISAN
OF CHICAGO OPERA ASSOCIATION
Vocal Studios:
400 Fine Arts Building, Chicago, Ill. Phone 4109 Wabash

Dr. J. LEWIS BROWNE
DIRECTOR OF MUSIC
Chicago Public Schools

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
BUSH CONSERVATORY 839 North Dearborn St., Chicago

HOWARD WELLS Pianist and Teacher
Author of
"The Pianist's Thumb" and "Ears, Brain and Fingers"
506 Fine Arts Bldg. Chicago, Ill.

EMMA CANNAM
SOPRANO
CONCERT—RECITAL—ORATORIO
825 Orchestra Building Chicago

BRILLIANT-LIVEN
MUSIC SCHOOL MICHAEL LIVEN, Director
PIANO—VIOLIN—HARMONY Tel. Spalding 8159
Studios: 820 Kimball Bldg.—1956 Humboldt Boulevard, Chicago

GORDON CAMPBELL
PIANIST—ACCOMPANIST—COACH
Repertoire for Vocalists and Instrumentalists
CHICAGO MUSICAL COLLEGE Home Phone: Edgewater 8921

HANS HESS
CELLIST
Management of Hans Hess, Fine Arts Bldg., Chicago, Ill.

ELSE HARTMAN ARENDT
Soprano
Exclusive Management LOUISE QUEALY, 848 Sunnyside Ave., Chicago

GORDON STRING QUARTET
JACQUES GORDON CLARENCE EVANS JOHN WEICHER RICHARD WAGNER
1st VIOLIN VIOLA 2d VIOLIN CELLO
Management: Gordon String Quartet, Orchestra Hall, Chicago

Gabrilowitsch Again Stirs Philadelphians

Second Pair of Symphony Concerts Under His Direction Leave Lasting Impression—Grand Opera Company Offers Excellent Performance of Samson and Dalila—Mozart's Requiem Mass Beautifully Rendered

PHILADELPHIA, PA.—The second pair of concerts of the Philadelphia Orchestra, conducted by Ossip Gabrilowitsch, December 7 and 8, offered a very enjoyable program. Mendelssohn's *Ruy Blas* Overture was the opening number and received a spirited reading. It is a jolly, melodious composition, although lacking in any great depth.

Immediately following was the Haydn Symphony No. 2, in D major, popularly entitled the "London." In listening to this master's work it is interesting to note how accustomed our ears have become to the more complicated harmonies of later composers and even clashing discords of the modernists, as one senses the simplicity and clarity of this beautiful symphony. In spite of the fact that it seems "mild" compared to what audiences must listen to most of the time, these days, it is truly delightful to follow the perfection of form, dainty melodies and lucid harmonies. The opening Adagio and succeeding Allegro of the first movement were played with a fine attention to detail, while the Andante was beautifully read. The orchestra stepped through the stately Minuetto with becoming mien, also the Allegro and Trio of the same movement, and the Allegro spiritoso was indeed lively.

After the intermission came a charming Suite from Incidental Music to Shakespeare's *Much Ado About Nothing*, for small orchestra, by Korngold. The orchestra was extremely small, as the Suite is scored for flute, piccolo, clarinet, oboe, bassoon, two horns, trombone, percussion, harmonium, piano, and a few strings without basses. The stage looked quite deserted, but this small body of men gave a splendid performance of the five parts. The Overture is sprightly and abounds in a variety of tonal effects, the Brides is dainty and mischievous, while March of the Watch (Dogberry and Verges) was characteristically humorous. The Intermezzo (Garden Scene) is beautiful, with the melody presented by the solo cello and viola with harp, piano and harmonium used for accompaniment. The last section Hornpipe, is surely a "rollicking dance" and forms a bright close to this pleasing Suite.

As a closing number Mr. Gabrilowitsch had selected Roumanian Rhapsody No. 1 in A major, op. 11, by Georges Enesco. Based on several of the jolliest folk-songs of Roumania, it has been cleverly constructed by the composer into a brilliant and entirely likable composition. Mr. Enesco has used his well-known skill to fine advantage and has made an orchestrally colorful whole.

Mr. Gabrilowitsch's interpretations are characterized by the same delicately minute thoughtfulness which is always evident in his exquisite piano performances, and the audience showed enthusiastic response to all the numbers.

PHILADELPHIA GRAND OPERA COMPANY

The Philadelphia Grand Opera Company scored success on December 6 when Saint-Saens opera, *Samson et Dalila*, was given in the Academy of Music with Mme. Cahier and John Dwight Sample in the leading roles, and Artur Rodzinski conducting. The performance was perhaps one of the best the company has given, with the entire cast well balanced, the large chorus much improved and true to pitch even when unaccompanied and doing good work save in one or two attacks. All was admirably conducted and with quite adequate stage setting.

Mr. Sample's work was of the highest order, both musically and dramatically. His clear and beautiful tone, with a projective power in which no effort was evident, and with the same bright trumpetlike quality, carried to every corner of the auditorium. His renditions were uniformly excellent, and his acting quite equal to the demands required to portray the dignified Hebrew, who, struggling with religious ardor and succumbing to his passionate nature, finally regains his strength only in a spiritual exaltation. The other roles were satisfactorily taken by Enrico Giorgi as the High Priest, Ivan Steschenko (always a favorite with the company and the audience) as the Old Hebrew, Nicholas Karlash as Abimelech, with Alessandro Angelucci as the Messenger and Nino Mazzeo and Robert MacDougal Jr. as the two Philistines.

The ballets, occurring in the first and last acts, were given by Catherine Littlefield and her corps de ballet, in which originality and art of Miss Littlefield's conception, beautifully blended with the character of the opera.

MOZART'S REQUIEM MASS AT ST. JAMES' CHURCH

The augmented Choir of St. James' Protestant Episcopal Church gave an excellent rendition of Mozart's Requiem Mass on December 2, under the leadership of its organist and choirmaster, S. Wesley Sears, with Alexander McCurdy Jr. at the organ. Mr. Sears is indefatigable in his efforts to present from time to time the great church compositions, many of them among the finest in musical literature, in which the old masters expressed the deep religious thought of worship, adoration, praise and, sometimes, fear.

The work under consideration is one in which the master reached his greatest height in all his church music, most of which is rarely, if ever heard, and by the thoughtful should not be altogether relegated to the past, as it must offer a means of inspiration to the most progressive. It opens with a chorus, and barring two or three quartets, is choral throughout, save for incidental soprano solos in the opening and closing choruses. Though abounding in difficult fugue and contrapuntal passages, the choral work was very good indeed, the second chorus, Day of Vengeance, the Offertorium and the ninth Chorus being of outstanding excellence. The soloists, without doubt chosen for the adaptability of the timbre and range of voice to its part, did some very fine

(Continued on page 42)

News Flashes

Another Bilotti Success

(By special cable to the Musical Courier)

Paris.—An overwhelming success greeted Bilotti on December 4 and a packed house cheered and applauded him. There were twelve recalls and many encores. D.

W. Grant Egbert Dead

(By special telegram to the Musical Courier)

Ithaca, N. Y.—W. Grant Egbert died in this city on December 9 after a long illness. He was one of the founders of the Ithaca Conservatory of Music thirty-six years ago. A. E. B.

Giacomo Rimini Scores Triumph As Iago

(By special cable to the Musical Courier)

Bologna, Italy, December 5.—Giacomo Rimini triumphed as Iago in *Otello* at the Comunale Theater. It marked a happy farewell for the distinguished baritone before his departure from Italy on December 12 to rejoin the Chicago Opera. He is expected to give several guest performances here next season. V. P.

The Lyric Season in Rome

Rome, Italy.—The lyric season, under the direction of Ottavio Scotto, has been officially announced, to be given at the Royal Opera House. The inauguration will take place on December 26 with Norma, Claudia Muzio in the title role and Pedro Mirassou and Nazzareno de Angelis in the other leading roles, Marinuzzi conducting.

The season's repertory includes: *Resurrection*, Alfano; *Giuditta*, Honegger; *Fra Gherardo*, Pizzetti; *Il Gobbo del Califo*, Casavola; *Sette Canzoni*, Malipiero; *L'Amore dei Tre Re*, Montemezzi; *Norma*, Bellini; *Loreley*, Catalani; *Iris*, Mascagni; *Andrea Chenier*, Giordano; *Tristan and Isolde*, Wagner; *Fidelio*, Beethoven; *Gianni-Schicchi*, Puccini; *Amico Fritz*, Mascagni; *Boris*, Moussorgsky; *Lohengrin*, Wagner; *Forza del Destino*, Verdi; and others.

The personnel includes, among others: Fanny Anitua, Luisa Bertana, Florica Cristoforeanu, Giuseppina Cobelli, Toti dal Monte, Claudia Muzio, Rosetta Pampanini, Laura Pasini, Elisabeth Rethberg, Bidu Sayao, Bianca Scacciati, Ebe Stignani, Dino Borgioli, Feodor Chaliapin, Giulio Cirino, Nazzareno de Angelis, Enzo de Muro Lomanto, Isidoro Fagoaga, Benvenuto Franci, Emilio Gherardini, Giovanni Martinelli, Francesco Merli, Angelo Minghetti, Pedro Mirassou, Aureliano Pertile, Riccardo Stracciari, Franco Tafuro, Gaetano Viviani and Renato Zanelli. The conductors will be Gaetano Bavagnoli, Gino Marinuzzi, Pietro Mascagni and Franco Paolantonio. B.

Piastro Wins Success in San Francisco

Marked Enthusiasm Greets Him as Soloist With Symphony—Conductor Hertz Offers Delightful Program

SAN FRANCISCO, CAL.—Seldom has a symphony audience manifested such enthusiasm for a violinist as was displayed at the third program of the season when Misha Piastro played the Beethoven concerto in D major with the San Francisco Symphony Orchestra under the baton of Alfred Hertz. Mr. Piastro presented this score with the kind of eloquence that gives its strict loveliness a glorious show. The poetic imaginativeness, which is probably its chief attribute, was delectably proclaimed. In precision, in spirit and in beauty of tone, Piastro's interpretation was magnificent. Here indeed is ideal musicianship and artistry, that hold the audience breathless until the last bar, whereupon follow storms of applause.

Schumann's Symphony No. 4, in D minor, sounded beautiful, as does everything under Hertz' direction. It is certain that no one ever heard it played with greater virtuosity, technical finish, rhythmic energy and clearness of melodic outline. It was a reading of the music from a man who is not only a masterful conductor but also a musician imbued with the spirit of the work. The audience accorded Mr. Hertz and his men the demonstration they deserved.

Jürgen, a symphonic poem by Deems Taylor, the novelty of the program, aroused in one the desire to become more familiar with this composer's music. Because of its marked originality, force of expression not derived from others, surety and tone color that create an effective atmosphere, Jürgen has both intellectual and emotional appeal. Among its characteristics are dignity, taste, lyric fluency of ideas and great beauty of instrumentation. C. H. A.

Conductor Krueger Offers Interesting Works

Under His Leadership the Seattle Symphony Orchestra Is at Its Best—Plays Piano Part Himself in Brandenburg Concerto—Ravel Work Enjoyed—Mozart Symphony Given for First Time Here—Other Numbers Well Received

SEATTLE, WASH.—Continuing to offer unusual, but fascinating programs, the Seattle Symphony Orchestra was heard in the Metropolitan Theater on November 26. At this concert Conductor Krueger chose to open with the Brandenburg Concerto No. 5, in D major, for piano, flute and violin, with string accompaniment. This is indeed a worth while work, seldom heard, yet greater interest was evinced than would ordinarily have been the case, because Conductor Krueger himself took the piano part, with the able assistance of Glauco Merrigioli, flute, and John Weicher, violin. The second movement of this work, given entirely by the trio, was an opportunity for some particularly fine ensemble work, which is what one is concerned with, and yet gave each artist moments to display his own musicianship and technical ability. The last Allegro was the most delightful and brought forth the warmest response from the enthusiastic audience.

Ravel's *Alborado del Graziato* was given an interpretation which was gratifying, while most interesting of the shorter selections of the evening were two selections from the Moussorgsky Suite *Tableaux une Exposition*: *The Chicks and Rich and Poor*. The suite as a whole is decidedly descriptive and it is hoped will be presented in its entirety at one of the future concerts.

The Mozart Symphony No. 25, otherwise known as the Little G Minor, was the principal offering of the evening, and was given its first presentation in Seattle. It was in the charming minuetto that the Mozart spirit was most truly approached, for throughout the two allegro movements and the andante there was a weightiness that seemed more like Beethoven. The ever attractive and rhythmically buoyant Strauss waltz, *Wine, Woman and Song*, concluded the evening, and sent everyone away happy, delighted and satisfied—the dessert, as it were, and truly delectably served. J. H.

German Opera Company Artists Announced

Presenting Richard Wagner's Ring des Nibelungen with all the Bayreuth traditions attached to it, the German Grand Opera Company will open its American tour at the Manhattan Opera House on January 14. The matinee and evening cycles should be the event of New York's opera season. The four music dramas will be given without the slightest mutilation, note by note, not a single bar omitted from the score.

A partial list of the leading artists who were selected from the foremost opera houses of Germany, is as follows: Mary Diercks, soprano, Magdeburg Opera; Ottilie Metzger-Lattermann, contralto, Hamburg Opera; Willy Zilken, tenor, Leipzig Opera; Hans Taenzler, tenor, Braunschweig Opera; Waldemar Hanke, tenor, Berlin Opera; Walter Elschner, tenor, Hamburg Opera; Richard Gross, baritone, Breslau Opera; Werner Kius, baritone, Aachen Opera; Franz Egenieff, baritone, Charlottenburg Opera; Guido Schuetzendorf, basso, Bremen Opera; Karl Braun, basso, Berlin Opera.

Negotiations for several additional leading artists will be completed shortly. Mr. Blumenthal, while abroad, engaged Mr. Walter Rabl, one of the most authoritative Wagnerian conductors in Germany today, to conduct several of the performances at the Manhattan Opera House. Dr. Rabl is general music director at the Magdeburg Opera and conducted the Wagnerian Festival recently held in Barcelona, Spain. Das Rheingold, the prologue of the Ring, will be given for the first time in America without any intermission.

The bookings embrace the following cities after the New York season: Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Chicago, Milwaukee, Indianapolis, St. Louis, Kansas City, Omaha, Denver, and then California follows.

Martinelli's Worthy Philanthropy

The Greenwich House Music School Settlement is doing an important work under the constructive leadership of Giovanni Martinelli of the Metropolitan Opera. The school is bringing music to children who otherwise could not have it. Mr. Martinelli says with truth that New York children are musically hungry, and that the only way to give them what they need is to bring it to them through wise and carefully directed philanthropy. The Greenwich House has for years been struggling to carry forward its high ideals in an old three-story and basement residence at 44 Barrow Street, and has always been hampered by poor quarters and inadequate space. It is now making an effort to raise a fund of \$150,000 to increase its utility. The tuition fees from pupils meet about one third of the expense of operation. The school maintains a staff of twenty-five expert musicians who are at present training 225 children on fifteen instruments. Being sponsored by Martinelli, it is obvious that this is a worthy work and should receive generous support from everyone interested in music.

Three Debuts at the N. B. C.

On Monday afternoon, December 17, the first three artists to be chosen by the National Music League and National Broadcasting Company for sponsoring, will give a recital in the large auditorium of the National Broadcasting Building. Jean Palmer-Soudeikine, soprano; Eugenia Wellerson, violinist, and Giuseppe Martino-Rossi, baritone, will appear on the program.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GIEPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.

Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 4566, 4561, 4562, 4563, 4564, 4565, 4566.

Cable address: Musicurrier, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager

LEONARD LIEBLING, Editor-in-Chief

WILLIAM GIEPERT, Associate Editors

FRANK PATTERSON, Associate Editors

CLARENCE LUCAS (Paris), Associate Editors

RENE DEVRIES, Associate Editors

CESAR SAERCHINGER (London), Associate Editors

ALBERT EDMUND BROWN (Ithaca, N. Y.), Associate Editors

THORNTON W. ALLEN, Managing Editor

J. ALBERT RIKER, General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 826

to 838 Orintha Building, 228 South Michigan Ave., Chicago. Telephone,

Harrison 6114.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 124 Wigmore Street, W. 1. Telephone, Mayfair 6453.

LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 5267.

Cable address: Musicurrier, London.

BERLIN, GERMANY—C. HOOPER TEAK, Witzlebenstr. 22, Berlin-Char-

lottenburg 1. Telephone, Wilhelm 9144. Cable address, Musicurrier, Berlin.

VIENNA, AUSTRIA—PAUL BECHTOLD, Schellinggasse 13, Vienna 1. Tele-

phone, R-22-0-47. Cable address, Musicurrier, Vienna.

For the names and addresses of other offices, correspondents and representatives

apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign,

Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at News-

stands. Back Numbers, Twenty-five Cents. American News Company, New

York, General Distributing Agents. Western News Company, Chicago, Western

Distributing Agents. New England News Co., Eastern Distributing Agents.

Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Ade-

laide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd.,

Wellington. European Agents, The International News Company, Ltd., Brown's

Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music

stores in the United States, and in the leading music houses, hotels and

kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of

the Advertising Department before four o'clock on the Friday previous to the

date of publication. The advertising rates of the MUSICAL COURIER are

computed on a flat rate basis, no charge being made for setting up advertise-

ments. An extra charge is made for mortising, notching, leveling, and lay-

outs which call for special set-ups.

Entered as Second Class Matter, January 5, 1882, at the Post Office at New

York, N. Y., under the Act of March 3, 1879.

NEW YORK DECEMBER 13, 1928 2540

Some music is too old for the radicals, and other music is too new for the conservatives.

According to a headline Kreisler played "In Quiet Mood for Mature Audience." Why not "In Mature Mood for Quiet Audience?"

Punch, London, comments on the fact that German pianos have been hard hit, with the reflection: "this has occurred in our own hearing."

Walter Pach has written a book in defense of art. There is nothing the matter with art; it is some of the artists who are wrong.

The most upstanding men in orchestras are the double bass players and the conductors, for even the tympanists sit down occasionally.

Musical modernists like to look upon themselves as an oppressed minority. Would not the word "oppressed" be well substituted by "obsessed"?

It really looks as if we were going to get a new National Anthem, thanks to the huge prizes being offered for one. Will America sing it? Ask the winner.

The Schubert Memorial, Inc., has given its first concert and presented two young performers at Carnegie Hall before a large and brilliant audience. Now, what?

There was a criticism last week in one of the New York dailies which said that a singer made such sounds as might be made by anybody with the aid of comb and paper. Is that a proper critical attitude?

Statistics coming via London purport to show that opera performances in Germany from 1900 to 1925 give Wagner the lead with 1,596 representations, which would average 133 per year. Then follow Verdi with 1,513, Lortzing, 767; Mozart, 762; Bizet, 369. Meyerbeer had only 53 performances, which would be about two per year. It is better to quote these English figures with caution. On the face of them, they seem to be wrong some-

where. The true facts should be made public by the German Association of Opera Houses.

The news comes that "the old-fashioned restaurant is passing away." And with it, if fortune favors, will go Mascagni's Intermezzo, the Poet and Peasant Overture, and operatic selections arranged for piano, violin, and cornet.

Are these lines of Persius—or are they not—inspirational material for a symphonic poem: "When another day has arrived, we will find that we have consumed our yesterday's tomorrow; another tomorrow will urge on our years and still be a little beyond us."

According to the press, Earl Carroll's Vanities have attracted \$600,000 to the box office during the fifteen weeks of their present run. Which induces the reflection as to whether the collective Schubert concerts and other demonstrations this year will equal that amount—or anything like it.

Auer pleads for violins for the gifted. There might be a fund to gather in and keep in trust all the world's great string masterpieces, and to loan them out to the deserving. Some day there may be more deserving than great violins, especially if the custom continues of purchase by millionaires and museums.

According to a sensational statement in the New York American, Moritz Stoehr and his wife have decided to live apart because invention calls the professor and music his lady. Was it not Stoehr who a few years ago invented a transposing and music writing attachment for the piano? Memory seems to say so.

The advent and triumphal success of Furtwängler as guest conductor of the Vienna Staatsoper has brought the directoral crisis of the house to an acute state. The general director of the State Theaters, Franz Schneiderhan, is negotiating with Furtwängler to succeed Director Schalk, and Furtwängler is said to be willing. Schalk has left Vienna for an improvised concert tour, but prior to his departure is said to have turned for help to the state president, Dr. Hainisch, and the premier, Dr. Seipel. Schalk's contract as director runs till 1930, but forces are at work to remove him earlier in favor of Furtwängler. The matter is the talk of the town.

Berlin has now definitely joined the ranks of ardent wooers for foreign favor. With characteristic German thoroughness the Powers-That-Be have planned a festival which even in this land of gigantic undertakings must appear startling. Four opera companies, half a dozen or so orchestras, a similar number of theaters and two or three palaces, to say nothing of conductors, singers, actors and choruses, all with international reputations, are being pressed into service for a two months' festival during June and July of next summer. And while music is the chief attraction it is by no means the only one; contests and displays of various kinds of sport will be organized to keep happy those members of the family who do not enjoy prolonged communion with the muses.

Schubert's uncompleted and much-discussed E major symphony, found long after his death and orchestrated almost entirely by John Francis Barnett, English musician, had its New York premiere last week when the Cleveland Orchestra, under Nikolai Sokoloff, gave it a reverential and beautifully finished reading. In fact, if it had not been for the color, charm, and delicate tonal shadings that marked the performance, the posthumous Schubert pages would have made but a sorry showing so far as vital importance was concerned. Although the symphony dates from 1821, one year before the immortal Unfinished came from the pen of the master, nevertheless the earlier opus is weak in theme, and undistinguished in formal design, conditions not helped by the conventional orchestration of Barnett, who did not exactly rank as a leading composer in his own day. What happened to Schubert in this E major work is not unique, for the case of Beethoven showed that he wrote an inconsequential second symphony before he composed his great Eroica, produced a somewhat spineless fourth symphony preceding the titanic Fifth, and prefaced with a not too vital eighth symphony, the soul searching and heart stirring Ninth. At any rate, it was historically interesting to hear the exhumed and artificially vitalized work by Schubert and Mr. Sokoloff is to be praised for bringing it before the New York musical clientele.

TRY AGAIN!

According to the New York critics, the concert that was given last week by the newly founded Schubert Memorial was not altogether successful. The Schubert Memorial, as has already been announced in these columns, was organized by eminent musicians to give young American artists such an introduction to American audiences as would be enjoyed by almost any European artist coming here. The press seems to have been unanimous in the belief that the idea was an excellent one and to have hoped for its success, but was also unanimous in the opinion that the two young artists chosen for the first trial of the plan were not of the calibre which the founders of the Schubert Memorial evidently had in mind.

The idea is not to give promising young artists a debut; the idea is to pick out world-beaters and to launch them in their magnificent careers. The difficulty arises in finding the world-beater. They do not grow on every bush and it is at best an extraordinarily difficult thing for any individual or group of individuals to pick them out from the other beautiful blossoms, all of which look as much alike as violets in a hotbed. There is undoubtedly a certain something that is possessed by the artist who is designed to be eminently successful with the public which is extremely hard to define in terms of art. It is obvious enough when one comes in contact with it, but judges are usually no more able to pick out the possessor of it from a numerous group than are the judges in composition prize competitions able to pick out the really valuable works.

And yet—it can be done, and the Schubert Memorial will be wise if it continues in its effort without discouragement until it succeeds in doing it. It is just as much a fact today as it was last week that young American artists who have these great gifts may very likely face an insurmountable difficulty in placing them properly before the public. The Schubert Memorial must proceed if art in America is ever to get properly on its feet. A single failure is nothing and should be counted as nothing. Even if there are a dozen such failures they still would count for nothing, provided that only one real genius were given his career. The Schubert Memorial faces exactly the same task that the whole world has always faced, and especially those who promote musical enterprises. The publisher is in the same position. He must examine manuscripts and select certain of them for publication, rejecting others. Publishers have never proved themselves omnipotent, and they publish thousands of things that are almost worthless to one that is genuinely valuable. Even the works of the great masters are only occasionally of supreme importance, and in nearly every case the majority of the works of the masters are not master works at all but just the opposite.

The Schubert Memorial will wish to discover the most probable method of picking a genius. Undoubtedly the most probable method will be to do just what the public does, accept mass opinion. Since those who are to be favored by the Schubert Memorial are all of them supposed to have made public appearances, it is quite clear that collective opinion may be gathered, and it is also perfectly certain that the boy or girl who definitely possesses genius will be instantly recognized by those who first hear them. If they are not so recognized it is improbable that they possess the divine spark.

We may be told that the biographies of successful artists do not confirm this conclusion, but those who are familiar with biographies know that often they are misleading. To mention a composer rather than an artist by way of example, the general impression has gone forth that Wagner was for a long time unsuccessful and unrecognized. That is absolutely opposed to the facts of the case, for when his first work was given in Dresden it made a tremendous hit, and he was the hero of the day; and had it not been for his own foolishness he might have maintained that position throughout his lifetime. If the Schubert Memorial will exercise such care in selection that no mistake is possible, it may not be able to bring out many young artists, but when it does, the press will have no choice but to praise.

Variations

By the Editor-in-Chief

The stricken staff of the MUSICAL COURIER is served with the attached communication, and no lettre de cachet during the Reign of Terror ever overwhelmed a recipient more:

New York, December Seventh.

The Musical Courier:

Dear Sirs:

I am so thoroughly fed up on reading wisecracks from the pens of your staff at the expense of their betters—really great men, that hereby I wish to cancel my subscription to THE MUSICAL COURIER.

I have special reference to a sneering article about Parsifal, to which your humorist alluded wittily as "Parsley-fal," as far back as last spring, and more recently to a sneer at Strauss, and particularly your jeers at Marcagni, who certainly has achieved more musically than any of the representatives of THE MUSICAL COURIER who are so free and easy with their disdain.

These are just a few of the irritating causes contributory to my cancellation of my subscription. I may add finally, that I am against wisecracking in any form, and, as at least one pioneer I shall attempt to blaze a trail for others in registering my objection to what has become a vulgar American pastime.

Yours very truly,

HELEN POLLACK.

P.S.—Incidentally, your reporter may not have liked Mr. Newman Flower's book on Schubert, but was it necessary for him to be offensive about it?

The wisecracking staff was immediately called into plenary session and had the missive read to them by the wisecracking ringleader. As a solemn duty to the few remaining MUSICAL COURIER readers whom our subscription department is frantically trying to keep, the despairing debate that followed the reading of the letter is reported herewith in full:

Patterson: "As far as I am concerned, wisecracking is out of my life forever. I never should have written that Strauss' 'future is behind him.'"

Allen: "Serves us right. Now one of the dry musical papers will get her subscription."

Nylen: "Hereafter I'm going to cry when I write my articles."

Vila: "The telephone book and the MUSICAL COURIER should never try to be humorous."

Riesberg (in German): "Noch ist die Polakei nicht verloren."

Schmoeger: "Five dollars is five dollars. Cut out the jokes."

Devries (by wire from Chicago): "Cannot attend meeting. What shall I do about writing up funny recitals here?"

Saerchinger (by cable from London): "It's all right with me. Let George Bernard Shaw do it."

Lucas (by cable from Paris): "Qu'est-ce que c'est que cela, 'wisecrack'?"

Office Boy: "Hot dog." (He was discharged at once.)

Liebling (overcome by weeping and unable to speak as united staff demanded his immediate resignation.)

Some persons have unearthed (gleefully, too) the fact that Sadah Schuchari, the young violinist who played at the first Schubert Memorial Concert, in reality is named Sadie Schwartz.

The discovery carries not the least artistic significance. Many other musical performers have undergone similar metamorphoses and without enduring any reproach. A name never has determined the merit of its wearer. Some persons with beautifully exotic names failed dismally, and others with plain appellations became luminous successes.

Several Schwarzes and Schwarzes have figured prominently in musical annals. If Sadie does not like the name of her fathers, or considers it a drawback in a professional career, she has the right to call herself anything else she chooses, even Schuchari.

It is a strange fact, by the way, that the greater number of Americans cannot even pronounce correctly the names of some of the artists and composers whom they admire most.

To T. F., however, the matter of names seems to be a serious question. He asks with wrinkled brow "whether any music by the English composer, Bridge, has made a grand slam"; and also, "why Wolf is kept from the door of the average singer?" T. F. winds up his screed with a dictum: "It is not true that a wonder lasts only nine days. I heard Egyptian Helena three weeks ago and I am still wondering."

Dr. I. M. Haldeman, well known preacher, says that the destruction of the world now is imminent at any moment. That will be another excuse for those unwilling orchestral sponsors who are always

seeking to dodge out of contributing to the guarantee funds.

A headline informs: "Duke of Abruzzi Negotiates Nebi Scebeli." Do not rack your memory for unfamiliar Donizetti and Bellini characters and arias, but read further and learn that the Duke is an Italian explorer, and Nebi Scebeli is a mysterious African river never before traversed.

Some of the Philadelphia City budget guardians oppose an appropriation of \$100,000 for a municipal Musical Bureau. Why not change "Bureau" to "Brewery" and thereby do away with all objections?

An Illinois woman asks a divorce because she couldn't awaken her husband mornings "with the combined noise of twelve alarm clocks." Before pressing her suit any further she should place her snoring spouse near the drums at a performance of Puccini's "Turandot."

The latest American locomotives are 175 feet long. Honegger will have to add a coda to his Pacific 231.

Several of the season's favorite indoor musical sports in New York are, starting organizations to help young artists; composing Jewish music; standing in the draughty Carnegie Hall lobby waiting for a symphonic movement to end; and—guessing where the guest conductors will be conducting next year.

In Italy everyone must obey Mussolini. He should tell some competent Italian composer to write a successful opera.

It is predicted that New York's population in 1963 will be 20,000,000. That is, unless the immigration of Russian violinists to this town be restricted or stopped.

From Minna Noble's Chromatics in the Evening World:

As Max Rosen and his bride, Nanette Guilford, emerged from the chapel of the Municipal Building after their marriage a few days ago, the new Mrs. Rosen turned to her mate and queried: "Darling, do you think it will be very difficult to get a divorce?"

FOR SALE, guaranteed complete, one pair of aisle seats, full season, for Beethoven Symphony Orchestra. Cheap. Will trade for pocket score Atterberg's Sixth Symphony. Room 349, Park Central Hotel.

Everyone is waiting for the sound movies to present certain Italian opera singers eating spaghetti.

Marion Talley is said to be the calmest of the performers who sing over the radio. When this was told to L. A., he said: "Well, what's she got to worry about?" And the same sceptic, hearing that Maria Jeritza allows no one to be in the broadcasting studio when she sends her voice over the air, made answer: "Yea, but just the same, the announcer tells the listeners how beautiful she is."

Hello, here's a composer named MacDowell, whose Sonata Eroica for piano was played by Katherine Ives at her Steinway Hall recital last Tuesday evening. To judge by the scope, spirit, and musical content and facture of the work, this fellow MacDowell appears to have decided talent and his future will be watched with interest. One wonders what else he has composed.

And what, by the way, would most of the young composers of today do, if Rimsky-Korsakoff, Brahms, Wagner, Strauss, Tchaikowsky and Debussy never had lived and written? The answer is simple. Most of the young composers of today would echo Chopin, Liszt, Rubinstein, Moszkowski, Schumann, and Mendelssohn.

No wonder the amazing Kurt Atterberg denies that he lifted his \$10,000 prize symphony from the works of the masters. The spectacle of a composer insisting that he is a plagiarist would have upset all tradition and usage.

Last week this column, in writing about Leo Newman, the music-loving ticket-broker, said that "he values the composition above the composer." The

intention was to write "performer" instead of "composer." Whether a slip of the pen or of the type-setter is to blame, has not been determined at this moment, and furthermore, it is of no consequence. The idea is not bad as it stands.

From Charles D. Isaacson's music department in the Morning Telegraph (December 4):

We understand the other night, Victor Wittgenstein and Artur Bodanzky were partners in a bridge game, and the former didn't play to the liking of the latter, whereupon the conductor let out on the pianist. Wittgenstein is reported to have remarked: "This is not a Wagnerian performance. You are not my conductor."

The Schubert-Barnett exhumed E major symphony heard here at the Cleveland Orchestra concert last week, did not enhance the reputation of the already immortal Franz Peter, but it added largely to the stature of Sokoloff as a creative conductor and to the fame of the Cleveland players as a body of fine and finished reproducing symphonists.

Borrowing inspiration and material from a composer usually goes unpunished. But when someone cribs a mechanical or mercantile idea from someone else, oh, la la! The Bethlehem Steel Corporation accuses the United States Steel Corporation of infringing upon a patent owned by the former and promptly claps upon the alleged offender a lawsuit for the comfortable sum of \$250,000,000.

Open covenants openly arrived at, make one think of contracts between opera houses and opera singers. Secret diplomacy plays no role in those agreements.

Several of the major Eastern colleges sent their orchestras to New York last Saturday to engage in a competition, before a jury of music critics, the best orchestra to be presented with a holiday trip to Havana by the Cunard Steamship Company. Not one of the organizations was disqualified for offside play or holding, and strangely enough, no kicking took place either before or after the decision of the umpires.

President Coolidge's recent speech tells Europe that this country is neither militaristic nor imperialistic. The Executive did not say whether we are artistic. No doubt he felt that Europe has made up its own mind in that regard.

M. K. sends an advertisement (clipped from a Chicago paper) which offers a free booklet telling of a "New Silent Method of Voice Training," guaranteed "to improve the learner 100%." Persons with 1% of voice should procure the volume at once.

Thanks, too, to B. G. R. who forwards a diversion from the New York Times (page 34) of December 5. It is fac-similed herewith:

LOST AND FOUND

MUSIC
By OLIN DOWNES.

Cleveland Orchestra's Concert.

Nicolai Sokoloff and the Cleveland orchestra gave probably the first performance in New York and the second in America of Schubert's so-called "sketch" symphony in E major last night in Carnegie Hall. Schubert conceived this symphony in the year 1821. He wrote 110 measures in full score. The rest of the work he sketched in outline. Sir George Grove says that this immense "sketch" is a few hours, which primary testi-

The "Lost and Found" is peculiarly appropriate in the case of Schubert's "in again—out again" posthumous compositions.

George Bernard Shaw, that cynical seer, is always prophesying. If his peerings into the future show anything about the ultimate course of music,

(Continued on page 41)

PUTTING THE BEET INTO BEETHOVEN

A newspaper called *La Nation Belge*, otherwise *The Belgian Nation*, has made the interesting discovery, which it has not hesitated to publish, that Beethoven was closely related to his grandfather.

If this historical fact is discredited, I am afraid that the difficulty of proving that Beethoven was of Flemish extraction will be insuperable.

A certain Mr. Van Aerle, librarian of the Conservatory of Malines, discovered that a Ludwig van Beethoven attended the schools of Malines in 1717. Being a man of more than ordinary penetration, he observed the family resemblance between the names of Ludwig van Beethoven who went to school in 1717 and Ludwig van Beethoven who was composing in 1817. A less sagacious man might not have observed the likeness. Said he to himself, said he:—"Eureka! Je l'ai trouvé! I have found it!"

He searched the registers and discovered that the young Ludovicus, —Ludwig, —Louis, —was baptised on the fifth of January, 1712, a son of Michel van Beethoven and Marie Louise Strykers. He entered the Choral School at his birthplace, became deputy choirmaster to L. F. Colfs at Louvain in 1731, went to Liège to sing bass in 1732, and departed for Bonn in March, 1733, where he entered the service of the Elector.

Mr. Van Aerle also discovered two summonses addressed to Cornelius van Beethoven, merchant at Bonn, and to Ludwig van Beethoven, musician of the court of the Elector, because Michel van Beethoven of Malines, the father of the two brothers, had gone bankrupt. These legal papers proved that the Beethovens of Bonn were sons of the Beethoven of Malines, which is in Flanders.

The composer's great grandfather was Henry Adelaar van Beethoven, tailor, whose wife was Catherine de Herdt. Henry the tailor was a son of William, wine merchant, whose father worked on the banks of the Escaut in the middle of the seventeenth century. This is the earliest discovered possessor of the plebeian and prosaic name of Beethoven, which, according to Mr. Van Aerle, means simply "of the cabbage garden."

Never having dug very deeply into the etymological roots of garden produce, I consulted Skeat. He says that the English word, Beet, comes from the Latin, Beta, as used by Pliny. Consequently, I am unable to substitute beets for cabbages as genealogical trees of the Beethoven tribe. In fact, there are no beets in Beethoven. The real vegetables are cabbages.

Having demonstrated to his own satisfaction that the well known composer and sonata expert was the descendant of a tenor, a church bass, a candle merchant, a wine dealer, a tailor, a cabbage gardener, Mr. Van Aerle maintains that the family of van Beethoven is of Flemish, and not Dutch, descent. Thanks, Mr. Van Aerle. It is always best in the long run to know the whole truth, sad though some of us may feel to learn that the aboriginal van Beethovens did not waddle through Dutch marshes, grow tulips, and feed on round, red cheeses.

There is nothing so low as the lowlands in Beethoven. He sprang from a territory several feet higher than Holland and a few miles south of it. Malines is half way between Antwerp and Brussels. Imagine the *Appassionata* sonata written by a composer hailing from Rotterdam, for instance, which lies a hundred miles or so to the north of Malines!

Fifty miles north of Rotterdam lies Leyden, a low, sea-level town, which was only good enough for a Rembrandt to be born in, but altogether unworthy to be the ancestral seat of the cabbage gardener composer family.

Ludwig van Beethoven—the second, or third, or whatever number the composer happened to be—had pretty well lost the tang of his ancestors' vegetable blood by the time his father had purified himself in Rhine water—also in Rhine wine, so it is said.

In 1771, Beethoven's genius, quitting its ante-natal sojourn amid the music of the spheres, arrived in a boy's head at Bonn—as the Scotch song says, "born under the bonny briar bush"—to the joy of at least one of his parents, though the neighbors may have remarked, "What! Another one?" Neighbors are in the habit of saying just such things. But they were wrong; for there never was another like him.

And many of us, who understand only such local dialects as English, German, French, Italian, and so on, will not mind that van Beethoven means "of the cabbage garden" in the noble tongue of Flanders. C.

IN MANCHESTER, ENGLAND

In Manchester, England, the long celebrated Hallé Orchestra holds only one rehearsal for a symphony concert, whether the works to be played are

standard or new. Recently, a visiting French conductor, Ansermet, allowed only the single customary rehearsal, refused to lead the Hallé organization in music by Honegger, Berners, and Stravinsky. Then the truth came out. One rehearsal, at a cost of \$500 for players' pay and rent of hall, is all the Hallé Orchestra can afford. American orchestral musicians and American symphony audiences should offer up thanks in all humility and gratitude, for their own opportunities and advantages.

SIEGFRIEDIAN PSYCHOLOGY

Siegfried's methods seem a little crude today. He had to be anointed with a drop of dragon's blood before he could understand the chatter of his companions in the forest. No one has ever been foolish enough to explain why the burning fluid from Fafner's veins enabled that rural booby of a Siegfried to find a glimmer of intelligence in those feather-brain birds. We are told that it was so, and we must believe it, for if we doubt those Nibelungen myths the whole scheme of Wagnerian drama falls to the ground. We trust the account which Wagner has left us—of course it is true.

We are compelled to smile, however, when we note what strides the science of psychology has made since Siegfried's day. We do a little mind reading in a small way, from time to time, and without the help of dragon's blood on our fingers. Perhaps Siegfried would have known what the lumbering and expiring Fafner was bellowing about even if he had not soiled his fingers with the dragon's ruby lye. We know perfectly well what many musical artists mean when they tell us something else. Perhaps we may have been splashed unwittingly with a drop or two of blood from the green-eyed monster whom zoological classification labels Jealousy.

Last week, for instance, we heard a German soprano of considerable eminence say that she could not learn to like Parisian audiences, because they were so cold and unsympathetic. "I do so love the English," said she; "for they are so full of enthusiasm. They call out the names of the songs they wish for and they are great lovers of good music." Did we believe that Parisians are cold and Londoners are warm? Not a bit of it. The soprano was telling us that she was a failure in Paris.

At a recital by Heifetz, a violinist in the audience told us that Heifetz was nothing but a technician without any soul for music. We immediately divined that the critical violinist knew that he himself was very much inferior as a technician to Heifetz. He was compelled to rely on "expression, sentiment, soul," because he had nothing else which he could call his own. And we have frequently noted that artists who have not worked long enough and correctly enough to acquire a technic, are not very convincing as interpreters. Freedom of expression belongs only to him who has a technic good enough to allow him to be free.

Another lesser light among the fiddlers told us once upon a time that he would enjoy Elman better if Elman would only stand still while he played and not pretend that he was drawing the very insides out of his violin. We knew at once that Elman's gloriously rich and sympathetic tone dismayed the violinist who found fault with Elman's movements.

A pianist whom we have known for many years is always singing about the Better Land—metaphorically speaking; that is to say, he always tells how much better he is appreciated in all other cities than the city he happens to be playing in. "What do these Frenchmen know about piano playing? You should have heard the fuss they made about my playing of the *Appassionata* in Berlin." That invisible drop of the green-eyed monster's blood on our fingers enabled us to gather from the twitter of the bird of passage that he was disappointed because he could not fill his concert hall fourteen times running with Chopin recitals, as Brailowsky filled it! chagrined that he dare not announce his recitals in the Grand Opera House, like Godowsky, or in the large theater of the Champs Elysées, like Paderewski.

We recall a gentle little gentleman who was so overburdened with maidenly modesty that he confessed to us he was too nervous and shy to continue his remarkably brilliant concert career. Our psychological acumen revealed to us that it was the public which was nervous and shy about attending his recitals. How many times have little pianists pointed out to us the failings of Rosenthal, little knowing that they were but describing their own weaknesses which they saw by reflection when they looked into the mirror of Rosenthal's perfection. Students of psychology know that it is a common practice of the mind to hide its own defects from itself by fastening them onto some one else.

Far be it from us to suggest that Siegfried was guilty of any such practice! We dragged him into

our narrative, partly to show our knowledge of Wagnerian mythology, and partly to illustrate the superiority of our psychological methods. The monstrous foe, Musical Ignorance, with which we wage implacable warfare is a much more serious foe than the toad-snake Fafner whom Siegfried struck with an invincible sword called Nothing.

Be it also distantly removed from us to say that one great artist is not justified in criticising another great artist. Anybody, in fact, has the right to criticise everybody. That is not the gravamen of our argument. We are concerned with the psychological aspect of the mind which hides what it really means behind a string of words which mean something else. Each artist, great as well as small, has certain characteristics of his own. He cannot agree with everybody, and he cannot agree with every other artist does.

ADVICE TO STUDENTS

The American Academy of Teachers of Singing has issued a bulletin with the above title. This is one of the first official documents of the sort that has ever been issued since the beginning of vocal teaching. It is important, or at least it would be important if only young people could be persuaded to think with their brains and not with their emotions. The bulletin follows:

The American Academy of Teachers of Singing is often asked questions regarding the possibilities of a career either in opera or concert, the conditions of study, the amount of preparation needed, the cost in time and money, etc. In response, the Academy has prepared an "Avoid and Remember" list that we wish to bring to the attention of both teachers and students.

Nobody should undertake a professional career in singing unless the call to do so is imperative and irresistible. Many students come to New York without such a call, unprepared in one way or another, or in all ways, to meet the requirements and difficulties of its life. Much waste of time, money and health would be avoided if aspirants and their parents or backers would realize that the road to success is long and arduous, and only achieved by those of exceptional gifts and staying power.

The whole future of a singer may be ruined by incorrect teaching in the beginning; therefore choose your teacher with as much care as you would your doctor.

Avoid teachers who make extravagant promises and beguile by flattery.

Avoid teachers who advertise as "the greatest living authority."

Avoid teachers who claim the discovery of new and wonderful methods.

Avoid teachers who promise results in a short or specified time. Voice is a physical development in which muscles are trained to coordinate. This takes time and varies with each individual.

Avoid teachers who claim to teach the method of some well-known artist with whom they have never studied, or possibly only for a short period.

Avoid teachers who offer a few tricks as a "cure-all" for vocal ills. They should be shunned as one shuns a quack or patent-medicine.

Avoid "correspondence" teachers. Teaching requires personal contact, close observation and constant reiteration. Remember that a beautiful, natural voice is no more valuable to its possessor than a beautiful violin or piano; it is just as difficult to master one as the other.

Remember that a thorough musical foundation, languages and general culture are indispensable.

Remember that intelligence, diligence, vigorous health, and in addition to these, financial resources are necessary for the student.

Remember that every singer should be prepared to study for at least four years. (This does not exclude the possibility of earning money by your voice within this period.)

Remember that an operatic career is one of enormous difficulty, in which few achieve success.

All of the above recommendations are to assist, not to discourage you.

GUSTAV HINRICHS

Typographical errors are always annoying—sometimes they are just foolish, as was the misspelling of the name of the noted director of opera, and American pioneer, Gustav Hinrichs (not Hinrich, as the note on page 30 of our issue of November 29 had it). Hinrichs is well enough known for the misspelling of his name not to matter, and that only makes it all the more foolish.

The really surprising thing, when one comes to think about it, is the fact that the name of this energetic and successful conductor and composer of opera was omitted from Hipsher's book on American opera, a fact that was brought to attention in the article here alluded to. How such a thing happened must always remain a mystery, for Hipsher's book is a complete statement of case, and it looks as if everything that could be said about American opera and its composers had been said. But not so! And even more remarkable is the fact that the eminent name of Edgar Stillman Kelley was also omitted. He, too, like Hinrichs, not only conducted but also wrote opera, and had the satisfaction of staging a work that was successful and had a long run. It was popular in vein and was called *Puritania*. Grove's Dictionary says that it was brought out in Boston "where it had a success that was denied to it in other cities," but we believe that Pauline Hall starred in it for a

whole year on Broadway. Anyhow, that is neither here nor there; his name, like that of Hinrichs, should certainly have been in the Hipsher book.

May one add that this is not intended as a criticism of the book, which is only this far short of complete excellence.

Variations

(Continued from page 39)

he should no longer keep the secret from the world. As a tonal writer remarked recently: "It is not as important to know where music came from, as to know where it is going to."

Gershwin's new orchestral work, *An American in Paris*, is to be heard here today on the Philharmonic Orchestra program. If he tells the truth in tone about the average American in Paris, young women should keep their grandmothers away from the concert.

Ernest Schilling's recital brought forward once more his own original *Theme and Variations* for piano. It is one of the most fanciful, characteristic, and brilliant keyboard compositions of recent years. Why is it not heard more often? Pianists maintain a peculiar aloofness from works written by their living confreres.

A Sunday World headline has it "Music Regains Vogue in London Replacing Cocktail Parties." Interesting, if true.

Rebecca West, the novelist, remarks: "We are remarkably poor stuff. The human being is an extremely defective animal." The lady must have been observing the paid claquers at the Opera.

Proverbs are not always true. For instance, "Enough is as good as a feast." There is enough of Egyptian Helena, but—

In view of the prevailing fad for intimate and insulting biographies of great men of the past, I am contemplating a series of iconoclastic volumes about the departed musical masters. Some of the volumes I have in mind shall be called:

- "Was Beethoven a Composer?"
- "Johann Strauss, the Waltz Hound."
- "Why Brahms Hid Behind His Beard."
- "Bach, Faker of Fugues."
- "Liszt, or Life With the Girls."
- "Was Mozart a Myth?"
- "Verdi, Idol of the Wops."
- "Did Sand Write Chopin's Music?"
- "Wagner's Brass 'Ring'."
- "The Private Life of Schubert in the Night Clubs of Vienna."

LEONARD LIEBLING.

LIVE-WIRE COPPICUS

F. C. Coppicus, head of the Metropolitan Musical Bureau and super-energetic musical manager, now does his European business by telephone. The other day he held a conversation with London for twelve long minutes at so much per, and settled a deal which would have taken days or weeks of writing or telegraphing. Surely Mr. Coppicus must be commended for his up-and-comingness.

Musical Courier Forum

A Correction

To the Musical Courier:

Either through a slip of the fountain pen or a slip of the type setter four or five essential words dropped out of Dr. Mandyczewski's letter to me in the article on the Unfinished Symphony which appeared in last week's *MUSICAL COURIER*. These missing words will be found in the English translation of the German, which appeared directly beneath it, but for the sake of the record I should like to add here that the mangled sentence ought to read thus: "Vom Revisionsbericht zur Schubertausgabe erscheint keine 2. Auflage; ein solcher Bericht kann nur fuer die erste Auflage gelten, weil sich zu viele Aenderungen im Lauf der Zeit einstellen muessten."

Sincerely yours,
HERBERT F. PEYSER.

December 7, 1928.

In Reply to Prof. Auer

[The following letter is a reply by Mario Corti, violinist, to a letter published in the *MUSICAL COURIER* of November 29 by Prof. Auer in which the latter suggests that institutions such as the Juilliard and Curtis should purchase a few of the remaining first class Italian string instruments and lend them to the many debutantes which are being helped by various philanthropic ventures.—The Editor.]

To the Musical Courier:

I read in the *MUSICAL COURIER* of November 29 Prof. Auer's letter in which he so ably and kindly presents the

case of the young artists who are in need of adequate instruments with which to begin their concert careers.

He suggests two solutions: that such powerful institutions as the Juilliard and the Curtis should purchase a few of the remaining first-class Italian string instruments and lend them to the debutants until the latter have the means to acquire one, or that these institutions should establish a workshop for the building of excellent instruments. These solutions, although admirable, seem in my judgment difficult to put in practice—the first because it involves an enormous and continual expense (it requires a shorter time to educate a young violinist worthy of help than for that same debutant to accumulate sufficient money for an old Italian instrument) to the projectors, and a heavy and irksome responsibility upon the young artists; the second because of the difficulty which he himself describes in the selection of the dubious modern instruments and hence the violin makers to whom could be assigned the responsibility of founding the new American school of violin making.

I have had occasion for many years to keep in close touch with the products of modern European violin makers, and I believe that it is possible to say that there are violins made today which are superior to the third-rate Italian ones of which he speaks, and that they could faithfully and successfully serve the young debutant. Do not suppose by this that I mean to make any specific recommendations, either individual or national. My suggestion is simply that the above-mentioned institutions should organize an annual competition for American and European violin makers, selecting possibly a pair of quartets each year. In this way, with a comparatively small expenditure, they would find themselves, in a few years, possessors of a collection of good instruments, and at the same time the committee of judges would gather information and experience which would enable them to choose the founder of the American school of violin making. I can assure Prof. Auer that the old system of the competition, although frequently of dubious outcome, gives in this case dependable results.

In Italy these competitions have been held for the past ten years, limited, however, to Italian violin makers, and in this manner, through the aid of the government, our conservatories have acquired a number of excellent instruments. Thus, also, wealthy citizens have provided many young artists with the necessary equipment, and at the same time our Italian violin makers have been stimulated to reach that high level of beauty which has been the glory of my country for two centuries.

With the profoundest admiration for Prof. Auer, I am
Sincerely yours,
(Signed) MARIO CORTI.

December 5, 1928.

Cleveland Enjoys All-Wagner Program

Local Music Lovers Again Delighted With Orchestra's Annual Offerings—Gertude Kappel the Soloist—Other Concerts

CLEVELAND, O.—A high point of the season was the all-Wagnerian program, which Nikolai Sokoloff makes an annual event of the Cleveland Orchestra. This year the orchestra was assisted by Gertrude Kappel, illustrious Wagnerian soprano, who made her first appearance in the city and won a real ovation with the finished artistry of her singing and her startling and effective tonal effects. Mme. Kappel sang the Love Death from *Tristan* and Sieglinde's beautiful narrative from the first act of the *Valkyrie*.

Mr. Sokoloff began his program with the *Prelude to Act 1 of Lohengrin*, and followed it with the *Dance of the Apprentices* from the *Mastersingers* and Siegfried's *Rhine Journey* from *The Dusk of the Gods*. The stirring *Brunnhilde's Immolation* closed the program, which seemed to be the most dexterous and exciting playing of Wagner that Mr. Sokoloff has so far achieved. Thanksgiving night patrons responded with tremendous enthusiasm to the playing of the orchestra and to the artistry of the newcomer-soloist.

JOHN CHARLES THOMAS SOLOIST WITH SINGERS' CLUB

John Charles Thomas was soloist at the first concert given this season by the Singers' Club. Always warmly welcomed in Cleveland, Mr. Thomas gave a highly interesting program of songs, praised the acoustics and set-up of the New Music Hall of the public auditorium and responded generously with encores. His songs included *Gebet* by Joseph Marx, *Richard Strauss' Traum durch die Dammerung*, *Brahms' O Liebliche Wangen*, *Au Pays* by Augusta Holmes, *Bernberg's Le Neige*, an air from *Massenet's Herodiade*, and a group in English by Peter Warlock, *Geoffrey O'Hara* and *Herbert Hughes*. The Singers' Club, under the leadership of J. Van Dyke Miller, sang *W. Franke Harling's Comrades the Morning Breaks*, *Drums by Arthur Meale*, *Long Ago in Alcalá* by *Messager*, *Speaks' Sylvia*, *The Sword of Ferrara* by *Bullard*, an arrangement of an old German melody, *Ye Watchers and Ye Holy Ones*, by *Dr. Archibald Davidson*, and a group of songs sung in memory of the late *Frederick Hayes Gates*, for years an active member of the club, who died last May. The *In Memoriam* group consisted of *Protheroe's The Pilot*, *The Long Day Closes* by *Arthur Sullivan*, and *Crossing the Bar* by *Homer B. Hatch*, club member.

OTHER CONCERTS

John Philip Sousa brought his band to the New Music Hall for an afternoon and evening performance on Thanksgiving and presented one of his customary martial and stirring programs, interspersed with instrumental solos and with vocal numbers by *Marjorie Moody*.

The following evening *Paul Whiteman* and his orchestra were heard at the same hall, offering *George Gershwin's Concerto in F* for piano and orchestra, with the solo part excellently played by *Roy Bary*; *Ferde Grofe's* new *Metropolis*, and several groups of ordinary dance music skillfully arranged and finely performed by his men.

Douglas-Moore, formerly curator of music at the Museum of Art, returned to the city to give a lecture-recital at the Museum on *Expression Versus Pure Design in Music*, illustrating his remarks with extracts from his own compositions. Mr. Moore's *Four Museum Pieces* won the Pulitzer Prize, and he is now on the faculty of music at *Columbia University*.

The five-part *Mass* by *William Byrd* was sung by the

choir of *St. Ann's Church*, under the direction of *Edgar Bowman*, at the *Cleveland Institute of Music*. Mr. Bowman gave a brief lecture on *Byrd* preceding the performance.

The choir of the *Lakewood M. E. Church*, conducted by *John Colville Dickerson*, paid its respects to *Schubert* by performing his cantata, *The Song of Miriam*, on Thanksgiving night at the church. Soloists were *Mrs. George Hinds*, soprano; *Eve Eddy*, contralto; *Jay Smith*, tenor; *Guy Booth*, baritone, with *Ida M. Reeder* at the organ. E. C.

Omaha Orchestra Honors Schubert

Friends of Music Begins Its Season

OMAHA, NEB.—The Omaha Symphony Orchestra, under Conductor *Sandor Harmati*, rendered homage to the memory of *Franz Schubert* by performing the master's sixth symphony in C major on the program of the season's second concert. Both conductor and orchestra shone with unusual radiance in the performance of this work—practically a novelty in these parts. Phrasings which deserve to be called exquisite, rhythms of real allurements, rich and varied shadings, readings which searched out the deeper as well as the more obvious meanings, all combined to give the performance point and purpose and to make it one of real distinction.

Rossini's *Barber of Seville* overture came in for a sympathetic and graceful rendition as an opening number, and *Rimsky-Korsakoff's Spanish Caprice*, in all the seduction of its scintillant colorings and changing rhythms, formed a gay and garish close. In between, the six numbers in *Debussy's Children's Corner*, as orchestrated by *Andre Caplet*, were played as originally written for the piano, just preceding the orchestral rendition, the pianist being *Dorothy Morton Parks*, a gifted and able local musician. A most interesting experiment!

The *Friends of Music*, an important local organization, opened its present season by presenting Mr. and Mrs. *Cecil W. Berryman* in a recital of solo and two-piano numbers. The second program was devoted to *Schubert* and enlisted the co-operation of *Mrs. Karl Werndorff*, pianist; *Adelaide Pegg*, dancer; *Marian Fisher*, soprano; *The West String Quartet*; *James Hansen*, clarinetist; *Ernest Norden, Jr.*, flutist, and a chorus of female voices. J. P. D.

Radio Audience to Hear Sokoloff and Cleveland Orchestra

CLEVELAND, O.—A study of broadcasting conditions in Europe influenced *Nikolai Sokoloff*, conductor of the *Cleveland Orchestra*, in consenting to rehearse and conduct a series of ten radio concerts to be broadcast by station *WTAM* of Cleveland, beginning at four o'clock, December 16th. *Earle Ferris*, manager of *WTAM*, has just made the announcement that these novel and illuminating concerts will be brought to the public over the air. He stated that he was much gratified and elated to think that such a splendid series could be given to the radio world.

"The arrangement was made possible through the co-operation of the *Musical Arts Association*, which has supported the *Cleveland Orchestra* since its foundation ten years ago," said Mr. Ferris. "The initial program, already selected by Mr. Sokoloff, promises a rare musical feast. The radio audience will be given an opportunity to voice its preference in subsequent broadcasts."

Adella Prentiss Hughes, manager of the *Cleveland Orchestra*, expressed her satisfaction with the plan. "I welcome the opportunity which radio brings to extend the symphony audience," said Mrs. Hughes.

Mr. Sokoloff admitted that his viewpoint on broadcasting was somewhat affected by a visit to European broadcasting studios, where symphony programs are regular features. "I was amazed," he said, "at the enthusiastic reception they were given. Moreover, improvements in equipment for transmitting and reproducing radio programs give me reason to hope that the beauties of symphonic music can now be heard so as to be appreciated."

The programs are to be played on the afternoon of December 16, 23 and 30; January 6, 13 and 27; February 3, 10 and 24, and March 3. They will last from four to five, and will be strictly symphonic in character. Mr. Sokoloff will select each program with an idea of pleasing his new radio listeners, and will rehearse the programs specially for radio performance. E. C.

Lhevinne Returns From European Triumphs

Josef Lhevinne, who has just completed a triumphal tour of Europe, arrived in New York on December 11 to spend Christmas with *Rosina Lhevinne* and their two children, at their home in *Kew Gardens, L. I.*

The *Lhevinne European* tour began September 12 in *Scheveningen*, and included three London appearances which received noteworthy tributes from *Ernest Newman* and the other leading London critics. Subsequent concerts in *Paris*, *Berlin*, *Budapest*, *The Hague*, *Amsterdam* and *Hamburg* only added new lustre to the pianist's fame in these countries.

Early in January, *Lhevinne* will begin his American tour which calls for appearances the length and breadth of the country. *Rosina Lhevinne* will appear with him at several recitals, when these two noted artists present their annual programs for two pianos. In addition to their concert activities, both of the *Lhevinnes* are on the faculty of the *Juilliard Graduate School*.

Norbert Salter Soon to Go on Tour

Norbert Salter, European impresario, who recently established an office in New York, will leave on December 17 for a tour of the United States to acquaint himself personally with the various managers and clubs. Being interested in American musical talent, Mr. Salter will grant auditions to aspiring artists in the cities he visits. Among these are *Washington*, *Pittsburgh*, *Cleveland*, *Detroit*, *Chicago*, *St. Louis*, *Denver*, *Kansas City*, *Los Angeles* and *San Francisco*.

DeSylva, Brown & Henderson Song Programmed by Thomas


At his recital at *Town Hall* on Sunday afternoon, December 9, *John Charles Thomas* programmed *Guns*, a song by *Geoffrey O'Hara*, which is published by the firm of *DeSylva, Brown & Henderson*. This song is making a big hit wherever it is heard.

MISCHAKOFF
Concert Master of the Philadelphia Orchestra, Stokowski, conductor
New York Studio
701 Carnegie Hall
Circle 1350

The BALLET SCHOOL of N. Y.
ART AND TECHNIQUE OF DANCING
Booklet-Program on request
Studio: 606 Steinway Hall, 113 West 57th Street, N. Y. C. Circle 9363


CARL BUSCH
Cantata "The Hunter's Horn"
For Baritone, 2 Horns, Woman's Chorus and Piano
H. T. FITZSIMONS, Publ., 509 S. Wabash Ave., Chicago, Ill

CHASE
318 W. 84th Street, N. Y. VOICE TEACHER—Coach—Accompanist. Endicott 5644


ROSA LOW
Lyric Soprano
Management: R. E. JOHNSTON
1451 Broadway New York City

ALBERTO JONÁS
Celebrated Spanish Piano Virtuoso
Teacher of Many Famous Pianists
19 West 55th Street, New York
Telephone: Endicott 2084

MARTURO VITA
Voice culture—Opera coach
Studio 803-804, Carnegie Hall, N. Y. Tel. Circle 1350


HILDA GRACE GELLING
Teacher of Singing
Associated with Percy Rector Stephens
Studios: 215 West 98th St., New York
Tel. Riverside 5143

RAYMOND
Mezzo-Contralto
CONCERT, ORATORIO, OPERA
Concert Mgt. ALBERT W. MEURER
817 Steinway Hall New York


MARGARET RIEGELMANN
SOPRANO
Personal Representative:
BARNET GOLD
320 Manhattan Ave. New York
Telephone: Monument 4655

BUTCHER
Organist and Choral Conductor
STUDIOS: 129 E. 58th St., New York City
Westfield, New Jersey
Pittsfield, Mass.

CANDEE
Soprano
Mgt.: Harry & Arthur Culbertson
33 W. 42nd St. New York City

VERONICA SWEIGART
Contralto
Address
Care Musical Courier
113 W. 57th St., N. Y. C.

Chicago

(Continued from page 36)

French, Italian, German and English numbers to the great delight of the audience, who left no doubt as to their pleasure.

Under Calvin Lampert's fine direction, the Mendelssohns delivered their portion of the program in that straightforward, clean-cut and refreshing manner which has won them the title of "a superior male organization." The usual large audience waxed enthusiastic and demanded many repetitions and extras.

AMERICAN CONSERVATORY NOTES

Karleton Hackett addressed the Parent Association of the University of Chicago on December 4, his subject being The Amateur in Music.

Adolf Weidig addressed the Columbia Damen Club at the Edgewater Beach Hotel on December 6. Mr. Weidig spoke in appreciation of Franz Schubert, the event being a Schubert memorial meeting.

Mr. and Mrs. Ottorino Respighi, during their short stay in Chicago, visited the conservatory.

Dorothy Helen Stockmar, pupil of Helen F. Hamal, was presented in recital in the Studio Theater on December 2. Her program included the Mozart G major sonata with the Grieg second part and the Hiller F sharp minor concerto.

Misha Kuschewsky, baritone, who holds a scholarship in the Sacerdote opera classes, made a very successful appearance as soloist with the People's Symphony Orchestra on December 2.

Nathaniel Smith, scholarship student in the school of opera, sang a benefit concert for the Morris (Ill.) Hospital on November 30. Mr. Smith was awarded a scholarship in the Oscar Saenger Opera Class last summer.

Albertine Nelson, of the piano faculty, presented her pupils in recital at Conservatory Hall on December 6.

The Conservatory Symphony Orchestra will appear in concert in Kimball Hall on December 18. The orchestra will play numbers by Wagner, Tchaikowsky and Nicode. Artist students who will be heard with orchestral accompaniments are: Margaret Schenk Hajek, soprano; Harold Johnson, violinist, and Whitmer Byrne, organist.

NEW SOLOIST AND NEW NUMBERS ON ORCHESTRA PROGRAM

A singer new in our midst and several new French compositions figured on the Chicago Symphony's program for the Friday-Saturday concerts of December 7 and 8.

Gertrude Kappel, who made her first Chicago appearance on this occasion, proved a soprano with the voice, brains and musicianship to sing Wagnerian music as it should be sung. Thus, she was at her best in Brunnhilde's Immolation from Die Götterdämmerung, which she sang with distinction and authority. She also gave an admirable account of the long and difficult Ocean, Thou Mighty Monster aria from Weber's Oberon, winning the complete approval of the listeners.

Two excerpts from Florent Schmitt's Antoine et Cleopatre, Fables by P. O. Ferroud and Darius Milhaud's Second Suite were the French representations, the first two of which were new here. Schmitt's excerpts—Pompey's Camp and Night in the Palace of the Queen—and the Ferroud number have many interesting moments and proved effective music in modern vein. The Milhaud suite is more of the discordant ultra-modern type with snatches of melody here and there among dissonance and clashing noise. Conductor Stock and his band of musicians put their all into this modern music and if it failed to catch the fancy of the listeners, the fault was with the numbers themselves and not with the interpreters.

The contrast between the new and the old and tried came in the Wagnerian excerpts, which included The Ride of the Valkyries from Die Walkure and the Siegfried music from Die Götterdämmerung. Wagner is one of Conductor Stock's and the Chicago Symphony's fortes and their account of these excerpts was beyond compare.

JEANNETTE COX.

Samoiloff Reception to Gay and Zenatello

A reception was given in honor of Mme. Maria Gay and Comm. Giovanni Zenatello, at the home of Lazar S. Samoiloff on Sunday afternoon, December 2; two hundred people paid their respects to these honor guests.

Among those present were Mrs. D. Hopkins, Rose Bacova, Frederick Larson, Henry Hollander, D. Brinton Thompson, Naham Franko, Florence E. Walsh, Bianca Soroya, Dimitri Onofrei, Max Altglass, Miles. N. and Z. Artska, Mary Artolalevsky, E. S. Darly, David W. Neuberger, John Krinsky, Herbert Brewster, Elizabeth Roberts, Lisa Roma, Mr. and Mrs. Julius Singer, Hertha Rubens, Flora Bauer, Mr. and Mrs. Joseph Achron, Julian Goichman, Mrs. Eugene Babit, Genevieve Shankland, Beverlie Peck, Boris Levenson, Charlotte B. Parker, Mrs. Crawford Wells, William Guard, Mr. and Mrs. Leon Rosen, Clara Porter, Mr. and Mrs. James Wolfe, Dr. and Mrs. A. Salvin, Dr. Maxwell Maly, Jane Rose Thal, Mr. and Mrs. J. L. Gottlieb, Mr. and Mrs. Jacques Romano, Fern Beecher, Harry Becker, Edythe Magee, Dr. Percy Fredenberg, Charlotte Lund, Sigmund Spaeth, Capt. Arthur Wortham, Mrs. Arthur J. Lynch, Mr. and Mrs. Maximilian Pilzer, Alex Alberim, Metta Louise Orr, Miss G. E. Lewis, Mr. and Mrs. Ralph Kirsch, Mr. and Mrs. Milton Goldsmith, Mr. and Mrs. Armand Tokatyan, May H. Smolin, Mr. and Mrs. F. W. Foote, Fred Foote, Walter E. Kroons, George Bonsall, Princess Nina Caracciolo, Mr. and Mrs. John Trudeau, Charles Trier, Ruth Coe, Sol Hurok, F. D. Perrine, Oliver Nicoll, Ruby Ohman, Dorothy Russell Stewart, Mr. and Mrs. H. Hertz, Walter L. Bogert, Dr. and Mrs. Grushlau, F. H. Yarow, Paul Longone, Alfred Human, Mrs. C. C. Burger, Valerie Judy, Eve Brown, Yvonne de Treville, Ethel Harris, Irene Donovan, Frank Donovan, Dr. and Mrs. G. S. Salomon, Mr. and Mrs. Gobert, Martha Attwood, Mr. and Mrs. Cornelius Van Vliet, Mr. and Mrs. J. D. Jais, Pavel Ludikar, Mr. and Mrs. Sol Savell, Rhea Silberta, Cecil Arden, Margaret Shotwell, Joseph Landau, Lajos Shuk, Jacqueline Brown, Aldo Franchetti, Tamaki Miura, Marion Telva, Mrs. Hogan, Nanette Hogan, George College, Myra Kingsley, Mr. and Mrs. Pierre Key, Samuel Emilio Piza, Mr. Shimkin, Mr. and Mrs. Belousoff, Jack Zimmerman, Lou Olp, etc.

An unexpected musical program was rendered by the guests. Canio's aria from Pagliacci was beautifully sung by Comm. Zenatello, and many other artists followed his

example. Dimitri Onofrei sang the aria from Gioconda; Tamaki Miura, the aria from Butterfly; Martha Attwood, some English songs; Lisa Roma, the aria from Cavalleria Rusticana; Margaret Shotwell played Liebestraume by Liszt; Miss Kirsch played a Chopin waltz; Rose Bacova sang the aria from Andre Chenier, and as the concluding number, Miss Bacova and Ruby Ohman sang the duet from Butterfly. Aldo Franchetti and Lou Olp assisted the artists at the piano.

Mr. Samoiloff introduced William Guard as his first and oldest friend in New York, and Mr. Guard told how much he admired Mr. Samoiloff, having known him for twenty-one years. The host told, also, in a few words, the aim and purpose of the Zenatello's visit to America—to organize Italian-American operatic connections, be of assistance to Italian artists in America by organizing opera companies, and to be of the same assistance to American artists by helping them to secure debuts and engagements in Italy, France and Spain.

Paul Longone did not sing "on account of a cold," he said; he liked the singers, and promised to take care of them in the capacity of manager.

The charming and beautiful daughter, Zepha Samoiloff, was asked to play on the harp, but declined, promising to perform at the next reception.

Philadelphia

(Continued from page 37)

work, overcoming the requirements in wide intervals with perfect smoothness and accuracy. The quartet beginning Hark the Angel Trumpet Sounding, and the one He is Blessed that Cometh, were superbly sung. The soloists were: Emma Zuern, soprano; Mabelle Berretta Marston, contralto; Walter E. Torr, tenor and Lester R. Paton, bass.

CHAMBER MUSIC ASSOCIATION

At the third meeting of the Philadelphia Chamber Music Association, held in the Bellevue-Stratford Ballroom on December 2, the Philadelphia Chamber-String Simfonietta gave a concert before a large and unusually enthusiastic audience. The announcement that the above mentioned organization will furnish the afternoon's program, has become surety for a musical treat, so firmly established is the opinion as to the merit of the work of this small body of musicians drawn from the ranks of the Philadelphia Orchestra and playing under the leadership of Fabien Sevitzyk. Of the eighteen members, Alexander Thiede, Domenico Bove, Sam Rosen and Benjamin Gusikoff form the string quartet.

The concert began with Mozart's Eine Kleine Nachtmusik, given with all the warmth of tone and delicacy of articulation, though the pianissimos could hardly have been softer, and the interpretation was about perfect.

A suite by Gretry—Pantomime, Marche de la Caravane and Tambourin—came next. It was played here for the first time and was skillfully handled even though the composition lacks the emotional element which later composers introduced into their works.

Following these was another novelty—Night Intermezzo, by Edward Naprawnik—one of a group of distinguished Bohemian composers. The piece is very beautiful, strikingly original and was warmly applauded. The second number of this group was Dance de Lepervier, from a suite Pizzetti wrote for incidental music for Annunzio's Pisanella. The elaborate solo violin and viola parts were finely played by Thiede and Rosen respectively. The group was concluded with a charming number, Gossips, dedicated to the Simfonietta by A. Dubensky.

The Introduction and Allegro, for string quartet and string orchestra by Elgar, closed the program, in which the performance was very good, though the composition itself is somewhat lacking in musical vitality.

THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK

The Philharmonic-Symphony Society of New York, conducted by Willem Mengelberg, made its second appearance in Philadelphia this season, on December 3, at the Academy of Music. The special feature of this concert was the performance of Ernest Bloch's Symphony, Israel, with soprano and baritone soloists and chorus of Women's Voices from the Philharmonic-Symphony Chorus. The solo parts were well sung by Theresa Rashkis, soprano, and Wellington Smith, baritone, while the work of the small chorus of women's voices was fine, especially in the quality of tone produced.

Preceding this work was Cherubini's Overture to Anacreon which was splendidly played but not highly interesting in itself. Following the intermission came Brahms' Variations on a Theme by Haydn, op. 56-A. The theme, with its eight variations and finale, received a most delightful reading, and the orchestra played superbly.

The three familiar excerpts from the Damnation of Faust by Berlioz were greatly enjoyed by the audience. The Minuet of Will-o'-the-Wisps was daintily presented and the Ballet of Sylphs was most appealing, while the Rakoczy March formed a brilliant, although noisy ending.

Mr. Mengelberg was again assured of his great popularity here by the prolonged applause which greeted him at each appearance and particularly at the close. M. M. C.

Graffman Violin Studio Concert

An interesting and well varied program was presented by the pupils of the Vladimir Graffman Violin Studio on December 9 at Carnegie Chamber Music Hall. They played a program of familiar numbers which, while not so difficult as to tax too highly the powers of students, still served to bring out the brilliant and sure technical skill and thorough grounding in the principles of violin playing for which graduates of this school are noted. The Schubert Centenary was duly observed by the presence of several Schubert compositions, Ave Maria, the Serenade and ballad music from Rosamunda. Vivaldi's Concerto for four violins received a clear-cut and vivid interpretation by Sidney Schneider, Sam Eisman, Murray Schwartz and Jacomy Ladkos, which showed careful training as well as unusual talent on the part of the young musicians. Sidney Schneider, who will give his first recital in Carnegie Chamber Music Hall January 26, played Wieniawski's Concerto No. 2. All the offerings of the students were cordially received, and Mr. Graffman may well be proud of presenting an array of talent in every way worthy of an institution which has produced such excellent artists as has this one. Miss Diana Graffman furnished most helpful support at the piano.

Music Notes From Coast to Coast

Cleveland, Ohio. The Flonzaley Quartet chose a beautiful way in which to say farewell at its concert in the ballroom of Wade Park Manor, in the series presented by the Cleveland Chamber Music Society. Messrs. Betti, Pochon, d'Archembeau and Moldavan played Mozart's quartet in D major, Schubert's quartet in G major, Allegretto con malinconia grottesca by Erwin Schulhoff, and Danza Slovaca. The program was a half hour late in beginning as attendants had to be dispatched for extra chairs to accommodate the crowds that stormed the rather small room. Cleveland said goodbye to this inimitable organization in a burst of enthusiastic applause that came from its heart.

The Requiem Mass of Verdi was sung at the Museum of Art by the choir of the First Baptist Church, C. B. Ellinwood directing. Soloists were Caroline Hudson-Alexander, soprano; Hazel Lawrence, soprano; Marie Simmelink Kraft, contralto; Richard Bovington, tenor, and Plummer Giffin, bass.

Edwin Arthur Kraft, F.A.G.O., organist of Trinity Cathedral, dedicated three new organs recently: at the Presbyterian Church at Bellaire, Ohio, the Presbyterian Church at Cambridge, Ohio, and the Hope Lutheran Church in Cleveland. At these dedicatory recitals he was assisted by his wife, Marie Simmelink Kraft.

A program of Bach was presented at an evening faculty recital at the Cleveland Institute of Music by Josef Fuchs, Andre de Ribaupierre, and Arthur Loesser. E. C.

Lindsborg, Kans. The Russian Symphonic Choir made its second appearance in Lindsborg recently. This choir is noted for its unusual vocal resources and the artistic finish of its presentations. Basile Kibalachich conducts with dignity and subtle musical understanding. One is enchanted with his portrayal of the various moods, the mysticism of the church music, the pathos of the folksongs, the passion and glow in numbers demanding dramatic intensity. The choir and soloists were enthusiastically received and Mr. Kibalachich added several encores. O. L.

Long Beach, Cal. Kathryn Meisle, contralto of the Chicago Civic Opera Company, was enthusiastically received by a large audience at the Municipal Auditorium, where she appeared as the second attraction in the Civic Concert Series, managed by Kathryn Coffield. Four groups of songs, Old English, German, French, and modern art songs in English, with aria, Printemps Qui Commence from Samson et Delilah (Saint-Saëns), made up the program. After the aria, Miss Meisle sang for an encore the Una Voce Poco fa from the Barber of Seville (Rossini), given with all the brilliant embellishments and cadenzas used by a coloratura, and still the audience demanded more, and the gracious artist sang the Habanera from Carmen. The accompanist, Solon Alberti, was splendid support with his sympathetic artistry.

The Woman's Music Club was hostess to the President's Council of the California Federation of Music Clubs, Abbie Norton Jamison, president. A round table discussion in the morning, luncheon at noon, and a program of Italian music in the afternoon, was the entertainment provided by Mrs. Albert Small, president of the Woman's Music Club, and her committees.

The subject discussed at the two last meetings of the Musical Arts Club, Clarence E. Krinbill, president, was Musical Ethics. A committee has been appointed to draw up a code of ethics which may prove interesting to other clubs of professional musicians.

A Schubert Centennial Program was given by the Long Beach Municipal Band, Herbert L. Clarke, director. A. M. G.

Los Angeles, Cal. L. E. Behymer presented Mary McCormick, soprano, on the regular Tuesday Concert Artist's course. She had a large, but rather cold audience, until her charm and the beauty of her singing won it to enthusiasm. Her program was varied. Miss McCormick understands the art of putting her work over to the audience. Her accompanist was excellent and played his solos with skill and understanding.

L. E. Behymer presented Alfred Megerlin, violinist, in recital at the Philharmonic Auditorium before a large audience. He played a taxing program and would grant but one encore. His intonation was perfect and his technique exceptional. He played more intellectually than emotionally or sensuously; his musicianship is of a high order and he pleased a critical audience.

L. E. Behymer has added another star to his crown as

impresario of the Pacific Coast in the founding of the Los Angeles Repertory Theater.

The Southern California Chapter of the National Association of Harpists gave a program in the Assembly Hall at the Friday Morning Club, assisted by Lenore Ivey, soprano; Lisbeth LeFevre, cello; Sol Cohen, violin; H. Bodenbacher, viola, and Hague Kinsey, organist.

The Los Angeles Music Teachers' Association offered a Schubert Centennial Memorial Program in the Beaux Arts Auditorium when the following artists participated: Olga Steeb, pianist; John Patton, baritone; Mme. Sproutte, contralto, and a trio composed of Fanchon Armitage, pianist; Robert Alter, cellist; Sol Cohen, violinist, and Max Swarthout. B. L. H.

San Antonio, Tex. Luisa Espinel, lyric diseuse, was presented in one of the most charming and entertaining recitals ever given here, by the San Antonio Branch of the American Association of University Women. She opened the program with a short explanatory talk on the numbers and gave the English translation, making them doubly interesting. The first group was from Asturia Galicia and Castile, the second from Valencia and Murcia, and the third consisted of compositions by Nin, Huarte, and Chapi. For each she wore the authentic costumes—Asturian, Valencian, and Andalusian Gypsy, making in each a very beautiful picture. Her voice is one of sweetness and charm. For some of the numbers she gave the authentic folk dance preceding the number. At the close of the program, after insistent

committee. The program opened with the Walzer Suite (Popper), played by Mr. Blitz. He has flowing technique, if one may use that term, and his tone is very rich and warm. Mrs. Blitz then played Fantasie, op. 49 (Chopin) with her customary fine skill as pianist. They are both former residents here. Mr. Blitz was pleasantly remembered as conductor of the San Antonio Symphony Orchestra, and Mrs. Blitz as one of the fine young artists of the city. In response for a demand for an encore Mr. Blitz presented his small son, Eduard, who played a short violin solo. Miss Witte's rich, full resonant voice was enjoyed in a group by Brahms, Loewe, Schubert, and Strauss, Micaela's aria from Carmen, and a group by A. Goring Thomas (2), Marie Olcott and Wintter Watts. Her pianissimos are exquisite. The song, Regret, dedicated to Miss Witte, was so well received that it had to be repeated. Miss Witte's German group was especially pleasing as she is racially fitted for German work. Miss Olcott was an unusually fine accompanist, giving sympathetic support. The program closed with the Blitz System of Musical Analysis, applied to the Variations Symphoniques (Boellmann). Red, yellow and blue flowers lighted by electricity each represented a theme in the composition, and during the rendition of the number, when a theme was played, the flowers were lighted, making the themes easy to follow.

The faculty of the San Antonio College of Music, John M. Steinfeldt, president, appeared in a recital which was greatly enjoyed by an appreciative audience. Those appearing were Marie Watkins, pianist, playing numbers of Beethoven and Brahms; Delphine Klickman, soprano, singing an aria from Lucia di Lammermoor and numbers by Mozart and Mulder; John M. Steinfeldt, Jr., violinist, playing numbers by Handel and Kreisler; Cecile Steinfeldt Satterfield, pianist, in numbers by Scarlatti and Steinfeldt, and Silvestre Revueltas, violinist, offering numbers by Beethoven and Mozart-Kreisler. Mrs. Satterfield was the excellent accompanist.

Mrs. Rexford Shores was in charge of the program given for the Tuesday Musical Club, Mrs. Eli Hertzberg, president, by the Army Guest members. Colonel Beaumont Buck gave an interesting talk on descriptive music, illustrated at the piano by Mrs. Shores, and Frances Huddleston, pianist, played a number by Grieg. The second half of the program was given by Joseph Burger, baritone, who sang numbers by Faure, Franz, Tabrigio and Fay Foster, displaying a rich, resonant quality, fine musicianship, and notable ability as a linguist. His accompanist was Anna Bell Vestal, of Westmoreland College.

An excellent program on Schubert was given at a meeting of the Music Department of the Woman's Club, of which Mrs. F. L. Carson is chairman, with the following participants: Francis de Burgos, baritone; Helen Oliphant Bates and Alice Mayfield, pianists; Janice Brown, soprano; Gladys Couth Hodges, violinist; Mrs. R. C. Delevan, soprano, and Mrs. J. K. Brown, contralto. The accompanists were Sylvia Ostrow, Irene McMonigal and Mrs. Henry Gazley. The closing number was the Unfinished Symphony, played by a selected orchestra of high school students conducted by Otto Zoeller.

Edward Reynolds was presented in an interesting piano recital by his teacher, Frederick King, displaying admirable technique, tone and interpretation.

The Junior Department of the San Antonio Musical Club, of which Mrs. Alois Braun is chairman, presented a program of Schubert music, sponsored by Mrs. Fraser Richardson.

Mrs. Ephraim Frisch gave an instructive talk on Music in Its Relation to Life, at a meeting of the Tuesday Musical Club. Cara Franklin gave a delightful resumé of musical events.

Jewel Carey, pianist and accompanist, recently returned to San Antonio from New York where she was studio accompanist for Virginia Colombatti, Frantz Proschowski, and other teachers. She has also been accompanist for Lauritz Melchior and Rafael Diaz. She recently returned from Europe where she was accompanist for Katherine Rose. S. W.

San Francisco, Cal. Louis Graveure's appearance in this city, under the management of Selby C. Oppenheimer, crowded the Dreamland Auditorium. Prior to his recital there was considerable speculation among his admirers as to whether his voice would be as lovely in its present state as it had been in its former. At the very outset of his program Mr. Graveure demonstrated that inasmuch as the timbre of his voice has changed, his art as a technician remains as superlative as ever. Mr. Graveure's printed list of songs was an attractive one. In his delivery of these and the many encores which he was obliged to add, Graveure disclosed again those attributes of his art which have won him such a high rank among the present day recitalists. Louis Graveure is without doubt one of the world's greatest exponents of perfect vocalization; he sings as easily as one breathes. He is an artist with the ability

(Continued on page 51)

PACIFIC COAST DIRECTORY

ARMSTRONG, FRANCIS J.
Concert Violinist
Resident in Seattle, 1519 3rd Ave.

BAYS, BERNICE
Lyric Soprano
Available for Concert, Church and Club Work
504 Majestic Theatre Bldg., Los Angeles

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BOWES, MR. and MRS. CHARLES
Voice—Mise en scene
446 South Grand View, Los Angeles

COOK, ELSIE
Pianist
California Representative of Tobias Mat-thay Piano School
3325 Octavia St., San Francisco

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Roy Street, at Harvard, Seattle, Wash.

ENSEMBLE CONSERVATORY OF MUSIC
Emmaletta Vantine, Director.
All Branches Taught. Dormitories.
2058 No. Vermont Ave., Hollywood, Calif.

JACQUES JOU-JERVILLE of Paris
Formerly Boston Opera
and leading grand opera of France
Private Voice Studios
The McKelvey, Seattle, Wash.

KANTNER SCHOOL OF SINGING
Clifford W. Kantner, Director.
306 Spring Street, Seattle, Washington

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
Member American Academy of Teachers of Singing, N. Y.
912 W. 20th St., Los Angeles

OATMAN, JOHN R.
Musical Courier Correspondent
713 Couch Building, Portland, Ore.

PERSINGER, LOUIS
Management Selby Oppenheimer
68 Post Street, San Francisco

S. T. EMBER, ROSA
"Producer of Vocal Artists"
4110 W. 3rd Street, Los Angeles

SAN FRANCISCO CONSERVATORY OF MUSIC
ERNEST BLOCH, Director
3435 Sacramento St., San Francisco

THE ELIZABETH SIMPSON PIANO STUDIOS
Coaching of Concert Programs a Specialty
26 O'Farrell St., San Francisco

THE CORA W. JENKINS SCHOOL OF MUSIC
46 Randwick Avenue, Oakland, Calif.
Dept's.—Elementary, Intermediate and Artistry.
Violin, Cello, Piano
Teacher's training; special method

TRONITZ, PHILLIP
Norwegian Concert Pianist and Pedagogue
Studio—California Music Co. Bldg.
Los Angeles, Cal. Summer Classes
Also Head of Piano Department of Hollywood Conservatory of Music.

Concert Direction
WOLFF AND SACHS
 Established 1882
 Oldest concert managerial firm in Germany
 Berlin W. 9, Linkstrasse, 42
 Cable address: Musikwolf
 Managers of the Berlin Philharmonic Concerts
 (Wilhelm Furtwangler, Conductor)
 Managers Bruno Walter Concerts
 Directors of concert and operatic tours of many famous artists
 throughout Europe
 Representatives of the Metropolitan Opera Company of New York
 for Middle Europe

"From the Beginning to the Concert Stage"
ALEXANDER BERNE STUDIOS
 ALEXANDER BERNE, Director
 PIANO ORGAN HARMONY
 28 East Kinney St., Newark, N. J. Phone Market 4160

ROMANI Teacher of
 ROSA PONSSELLE
 Studio: 244 Riverside Drive, New York Tel. 4193 Riverside

EVERETT MARSHALL
 AMERICAN BARITONE
 Metropolitan Opera Company
 Management:
 R. E. Johnston
 1451 Broadway, New York City

PAUL WHITEMAN
 AND
HIMSELF HIS ORCHESTRA
 IN CONCERT
 F.C. COPPICUS, Manager
 33 West 42nd Street, New York City

ALFREDO
SAN MALO
 VIOLINIST
 Personal Address: 16 Avenue de la Bourdonnais, Paris

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD.

GALLI-CURCI

HOMER

RETHBERG

SCHIPA

TIBBETT

MANAGEMENT:
Evans & Salter
 113 WEST 87th ST., NEW YORK

Artists Everywhere

Paul Althouse appeared in concert on the May Beagle All-Star Course in Pittsburgh, Pa., on December 10. This re-engagement for the tenor this season was the result of the success he scored on the same series last season.

Louise Arnoux, French mezzo-soprano, is now filling a series of engagements on the Pacific Coast where her folk song recitals in costume have charmed and delighted her audiences as they unfailingly do wherever she appears. Her bewitching grace, piquancy, wit, added to a truly beautiful voice, make of her interpretations a most delightful form of musical entertainment.

Samuel A. Baldwin, at City College, will give two noteworthy organ recitals, December 9 a Wagner recital, and December 12 a Bach recital, both at four o'clock. The splendid Skinner organ, mellow with the tone of twenty years' use, and the masterly playing, interest many people.

Joyce Bannerman was selected as soloist for the seventy-third anniversary concert of the Syracuse Liederkrantz, Albert Kuenzlen conductor, and the success she scored will be evident from the accompanying paragraph culled from the Syracuse Journal: "Soprano solos were given in effective manner by Joyce Bannerman, who has a well trained voice of good range and much music. Among her selections was a group of Schubert compositions which she gave with fine sentiment and scholarly grasp. She was also successful in the presentation of several Schumann Lieder. She concluded with some English selections and was compelled to respond to encores."

Zilpha May Barnes (Wood) gave a Schubert Evening at the November 25 At Home of the Grand Opera Society of New York; leading works of the composer were sung by her artist-pupils, many of whom are active in the opera society.

Mme. Bell-Ranske introduced three artist-pupils in her November 22 recital in the Art Forum, these being Martha Parkinson, Gaby Rocquelle, and Rudolph Brander, who were heard in songs principally by modern composers. The young singers reflected great credit on their instructor, for they sang with artistic finish. Thelma Estanol and Gertrude Oberlander contributed variety in well played piano solos.

Lucrezia Bori, Metropolitan Opera soprano, gave a program recently before the Penn Athletic Club Musical Association in the ballroom of the Penn Athletic Club. Miss Bori presented an interesting and diversified program and delighted an appreciative audience. Frank La Forge played his usual artistic accompaniments.

Grace S. Castagnetta, pianist (Elsenheimer pupil, but for some time past studying in Germany), gave a recital in Berlin which was warmly praised by connoisseurs. "Great pianistic talent" (Reichshote) and "Manly strength with tender expression" (Signale) echo her successful debut. In November she played with orchestra, also at a Schubert celebration, both in Cologne. When in Berlin she played at one of the renowned Salon Concerts which Mme. von Bülow continues in memory of her husband.

Frank Chatterton, accompanist of the Betty Tillotson Concert Direction, is winning much praise for his creditable work. He will play for Isabelle Burnada and Oliver Stewart in New York, Boston, and Worcester, Mass.

Renee Chemet, French violinist, has been engaged to appear as guest soloist at the Metropolitan Opera House Sunday evening concert, on December 23.

John W. Claus, pianist and teacher of Pittsburgh, Pa., announces that special classes next summer will again be held in Los Angeles, Cal., beginning early in July. The third summer season will include July and August. Several students from the East will accompany Mr. Claus to the Coast.

Richard Crooks recently made his concert debut in Copenhagen and scored as substantially as he did on his other many Scandinavian appearances this fall. From Copenhagen the tenor proceeded to Stockholm again, to give his fourth performance of the season in the Swedish capital—with the auditorium sold out.

Esther Dale, American lyric soprano, had the distinction of opening the concert season in New York the first week in October, and has since been on a special tour with the Hart House String Quartet, concertizing in Canada and America.

Lynnwood Farnam's December 16 Bach organ recital (2:30 p. m.), to be repeated December 17 (8:15 p. m.), contains as usual many interesting items; the Fughetta, in four voices, To God We Render Thanks, is for the manuals only, and the Canonic Variations on the Chorale, Vom Himmel hoch, is a tremendously involved and interesting work. The Church of the Holy Communion, Sixth Avenue and Twentieth Street, New York, is always filled at these recitals.

The Fiqué Choral gave its annual Thanksgiving banquet and dance at the New Elks' Club, Brooklyn, December 6, the splendid banquet hall and the unusual novel features making it a most successful affair.

The Fraternal Association of Musicians held its first concert of the season at Birchard Hall, November 27. The contributing artists were Frederick K. Berry, pianist, who played works by Bach, Busoni, Beethoven, Brahms, Chopin, and Schumann-Liszt; and William B. Taylor, tenor, who sang in sympathetic style compositions by Verdi, Loewe, Puccini, Tosti, Rosbach, Leoncavallo and Del Riego, as well as two old songs. Mrs. Fenimore was a splendid accompanist.

Carl Friedberg, pianist, after giving his recital in Boston on November 20, went to Joplin, Mo., to play on December 4, after which he will journey to San Francisco for a double engagement with the Symphony Orchestra there on December 14 and 15, playing the Brahms B flat concerto. Mr. Friedberg's stay in California will be brief as he has to return East for a New York recital on January 11 and for two recitals in Westfield, N. J., on January 18.

Katherine Gorin, young Smith College pianist, now on a long tour, says, "Program footnotes are not enough for children when they are hearing a musical program. Every artist should explain briefly the mood and thought of a composition before playing it to children. This insures intelligent appreciation on the part of the youthful audience." Miss Gorin knows well such audiences. She has

RICHARD BUHLIG, Pianist

Teaching: in California, July until October, 1928
 in New York City, Winter-Spring, 1928-29
 Address: Secretary of Richard Buhlig, 3515 Etna St., Berkeley, Cal.
 or Room 1511, Steinway Hall, New York City

ENRICA CLAY DILLON STUDIO of ACTING

Coaching for Professional Singers—Opera and Light Opera
 By Appointment: 15 West 67th St., New York City
 Phone: Sunnyside 7479—Trifalgar 1102

STURANI Studio:
 43 West 86th St.,
 New York
 Voice Culture Operatic Coaching Telephone: 7536 Schuyler

STEPHEN TOWNSEND
 Teacher of Singing—NEW YORK: 15 East 38th Street, Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury Street, Friday, Saturday, Monday. Choral Director, Philharmonic-Symphony Chorus.

VINCENT V. HUBBARD
 Successor to ARTHUR J. HUBBARD (Retired)
 Vocal Technique, Diction, Coaching, Program Building
 First Assistant: Dr. George L. Dwyer
 246 Huntington Ave. Boston, Mass.

Estelle LIEBLING
 SOPRANO
 Studio: 145 West 55th St., New York Tel.: 1787 Circle

KATHERINE BELLAMANN Associate Teacher with
 ESTELLE LIEBLING
 Specializes in Voice Placement
 Studio: 200 West 57th Street, New York. Phone Circle 9873

EDGAR STILLMAN-KELLEY
 STEINWAY HALL - NEW YORK, N. Y.

Mme. Martha BRAARUD
 TEACHER OF SINGING
 257 West 86th St., New York Tel. Endicott 1938

VITTORIO VERSÉ
 OPERATIC AND CONCERT COACH
 Five Years Assistant Conductor
 at Metropolitan Opera House
 STUDIO:
 243 West 72nd St., New York Trifalgar 8052

NAÑA GENOVESE
 MEZZO-SOPRANO
 Personal Representative: BRUNO ZIRATO
 322 West 72nd Street New York

ANNA CASE
 Famous American Soprano
 Exclusive Management:
 R. E. Johnston, 1451 Broadway, New York.

WYNN PYLE Pianist and
 Teacher of Music
 920 Riverside Drive
 New York
 Tel. Billings 0635
 "I know of no better teacher than you." (Signed) Harold Bauer.

GIGLI Exclusive
 Management
 R. E. JOHNSTON
 1451 Broadway
 New York
 Victor Records Vitaphone
 Hardman Piano

NORMAL SESSIONS
 Feel Music—Know Music—Express Music
 Courses in Trinity Principle Pedagogy, Musicianship and how to teach the Beginner to play in the First Lesson.
 Sight Singing without "Do re me," "Intervals," "Numbers."
 Send \$2 for Rhythm Lesson One and Constructive Music Book.
 Associate Teachers in Every State.
 Send for catalogue and Guest Card
 Address
 EFFA ELLIS PERFIELD
 121 Madison Ave. (30th St.) New York City
 Phone Ashland 5551

played before them many times, and this season has nineteen concerts booked in the schools and colleges along the Atlantic seaboard. Her full season includes forty appearances, and several with symphony orchestra.

Paulo Gruppe, cellist, gave a recital in Montreal on November 1 before the Montreal Ladies' Club. He is going to Canada again next January for an extended tour in the Province of Quebec.

Allan Jones has been engaged by the Women's Choral Club, of Hackensack, N. J., Anna Graham Harris, conductor, for an appearance with the club on January 9 next. A new Harling cantata, *Before the Dawn*, will be featured on the program in which the tenor will have the solo part, besides singing a solo group with piano accompaniment.

Mrs. Bruce S. Keator's December 2 music programs at St. Andrew's M. E. Church, New York, contained items appropriate to the Christmas season, including anthems by Ambrose, Gounod and appropriate solos, also music for violin played by Margaret Sittig.

Arthur Kraft sang the tenor solos in Horatio Parker's *Hora Novissima* at the Cathedral of St. John the Divine, New York, on November 25. The quartet of St. Bartholomew's Church, of which Mr. Kraft is a member, assisted the Cathedral Chorus, with Dr. Farrow conducting.

Earl Laros, pianist, recently appeared in two recitals, one in Allentown, where he has appeared on many previous occasions, and the other in Norristown in joint recital with Graham McNamee, baritone, of the National Broadcasting Company.

Boris Levenson again has been selected as judge, this time by Horvath's Bulletin, the award being a free debut recital in Town Hall, New York; with him are associated Jascha Fischberg and Victor Kúzdó.

Josef Lhevinne will introduce the new Moor-Pleyel piano to the public when he plays it in concert here in January. This "piano of the future" was invented by Emanuel Moor of Switzerland and developed by Pleyel of Paris. It is somewhat larger than a concert grand, has a double banked keyboard, and will make possible composition of piano music beyond the most difficult yet written.

Lea Luboshutz, Russian violinist, has been engaged as soloist with the Boston Symphony Orchestra for December 14 and 15; with the Chicago Symphony in January, and for the third consecutive season with the Cincinnati Symphony in March. In late January Mme. Luboshutz plans to leave for the Coast for her first tour of the far West, which will include an appearance as soloist with the San Francisco Symphony Orchestra, Alfred Hertz conductor.

Barbara Lull, violinist, who won such praise and admiration at her Town Hall recital on November 5, was chosen by the Pro Musica Society to play the Krenek sonata for violin and piano at their recent concert, at which time she duplicated her previous success. On December 3 she appeared with the El Paso Symphony Orchestra, and she is now spending two weeks' vacation with her family at Houston, Tex., before starting on her Pacific Coast tour.

Lotta Madden, favorite Goldman Band soprano soloist, conducted Maunders' Song of Thanksgiving, presented by the Central Choral Club at the Central Church, New York, November 21. This was a very worthy, dignified affair, reflecting credit on all concerned, for Miss Madden has a chorus of ability and directs with clearness and distinction. Of the four soloists, Marie De Kyzer, soprano, won especial praise for her singing of *O Lovely Flowers*. One of the Madden pupils has just secured an excellent church position, the result of pertinacity and work.

Colin McPhee, the Canadian composer, is active in New York composing and giving instruction in piano, composition and orchestration. Prior to coming to the United States Mr. McPhee was abroad, and while in Paris had some of his works performed and also appeared there in recital. He has written a concerto in three movements—allegretto, choral and coda—for piano and eight wind instruments which will be presented this winter by the Barrere Little Symphony Orchestra. New Yorkers had an opportunity to hear some of Mr. McPhee's music a few seasons ago when it was performed by the Composers' Guild. He states that he now is writing a work for chorus and orchestra.

Luella Melius, although already announced for a southern concert tour in the early spring, is receiving additional engagements constantly. The latest of such contracts call for a Melius recital in Charlotte, N. C., on April 10. The singer's Chicago recital will be four days later, on Sunday afternoon, April 14.

Benno Moiseiwitsch, Russian pianist, will begin his forthcoming tour at Vancouver on January 11, and will play in Victoria on January 12, and in San Francisco January 16. After that he will appear in Berkeley, Oakland and Los Angeles, returning East early in February for recitals in Grand Rapids, Providence, Minneapolis, Aurora and other cities.

Lyda Neebson recently sang at a concert at Harrisburg, Pa., with Cornelius Van Vliet, when she received excellent criticisms. She appeared at Greenville, Pa., on December 6, Wheeling, W. Va., on the 11th, and in New York City on the 12th as soloist with the Metropolitan Life Insurance Company's Chorus.

N. Lindsay Norden, organist and musical director of the First Presbyterian Church, Germantown, Pa., gives much time and thought to the arrangement and presentation of the programs of music presented at his church. For one of the recent Sunday evening services he planned a Schubert program in celebration of the centenary of the death of that composer. In addition to the vocal selections there were numbers for violin, harp and organ, which were thoroughly appreciated by the congregation.

"**Fred Patton** won high honors for his benign and beautifully sung *Hans Sachs*," wrote Linton Martin in the Philadelphia Inquirer of November 23, after the baritone had sung this role with the Philadelphia Civic Opera Company. The Bulletin said: "Patton's voice was fully equal to the role of Hans Sachs, and he acted the part with dignity; he displayed an authentic feeling for the nuances of Wahn, Wahn, and a rich and resonant voice of ample power." The Record and Evening Public Ledger were equally enthusiastic.

Radiana Pazmor, chanteuse, sang at the Pond Selwyn Sunday evening concert, December 2, and has been en-

(Continued on page 48)

PASQUALE AMATO

Leading Baritone of the Metropolitan Opera Company for the Past 16 Years

STUDIO: HOTEL ANSONIA, NEW YORK

Telephone Susquehanna 9105—

By Appointment Only

Several Artists of the Metropolitan Are Now Studying with Mr. Amato

VOICE — REPERTOIRE — INTERPRETATION — OPERA — CONCERT

ESTHER STREICHER

PIANO STUDIO

1350 Madison Avenue,
N. Y. City

Tel. 7618 Sacramento

KATHARINE IVES

CONCERT PIANIST

Season 1928-29

Now Booking

817 Steinway Hall, New York

GEORGE BRANDT

Tenor

189 Claremont

Ave., N. Y.

MONUMENT 5893

and CATHEDRAL 6873

MARGARET BOVARD SOPRANO

MANAGEMENT: A. W. MEURER 817 Steinway Hall, New York

HARRISON STEVENS

Concert Pianist

Season 1928-29 now booking

Available for concerts in the Southwest

Address: care of Musical Courier, 113 West 57th

Street, New York

Wilson LAMB

BARITONE

TEACHER OF VOICE

Available for Concert, Recital and Oratorio

Studio: Metropolitan Building, Orange, N. Y.

N. Y. Branch: 105 West 130th Street

ARTHUR WARWICK

PIANO INSTRUCTION

Director of Piano—Horace

Mann School for Boys

113 West 57th Street, N. Y.

Telephone Circle 4780

LEEFSOHN
CONSERVATORY OF MUSIC
1524 CHESTNUT STREET
PHILADELPHIA, PA.
Julius Leefson, Director

MR. PASQUALE AMATO
Head of Vocal Department
MR. ISRAEL SIEKIERKA
Head of Violin Department
For Information Apply to Secretary

Frantz Proschowski Announces

Regular pupil recitals thruout the season, also recitals by professional artists of the studio to be given at the 74 Riverside Drive studio.

Admission by invitation only.

FRANCESCA PROSCHOWSKI } associate teachers
GLENN DRAKE } of the studio

Auditions by appointment thru secretary, Endicott 0139

JAZZ FANTASIA

For Glee Clubs—T.T.B.B.

With Accompaniment of
Piano or Jazz Orchestra

Words by Carl Sandburg

Music by Moshe Paranov

Price 15 cents.

OTHER NOVELTIES:

On My Way to Heaven.....	T.T.B.B.	Lily Strickland	.12
Mah Rose	T.T.B.B.	Lily Strickland	.12
Oh, Caesar, Great Wert Thou.....	T.T.B.B.	Deems Taylor	.15



J. FISCHER & BRO. NEW YORK

119 West 40th Street

YEATMAN GRIFFITH Voice
TEACHER OF FAMOUS ARTISTS AND OF TEACHERS
Studies, 52 West 70th St., New York City - Tel. Endicott 8144

ROXAS Vocal coach to Martinelli
and
Teacher of Della Samoiloff
of Chicago Civic Opera
O Studio: 703 Steinway Hall, N. Y. Phone 5161 Circle

Walter Henry Hall Professor of Choral Music,
Columbia University
Address 39 Claremont Ave.

William S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St., New York Tel. Schuyler 3580

MARIE SUNDELIUS Soprano
With the Metropolitan Opera Co.
Exclusive Management: HAENSEL & JONES
Steinway Hall 113 West 57th Street New York

MRS. FRANCIS T. McCOY
VOICE AND ENGLISH DICTION
Attractive Country Club, garden, and home privileges for a limited student group.
Chaperonage if desired.
Residence Studio: 65-25TH STREET, JACKSON HEIGHTS, NEW YORK CITY

Edwin Franko Goldman
CONDUCTOR THE GOLDMAN BAND
"A Symphony Orchestra in Brass"
Personal address: 202 Riverside Drive, New York

JOHN HEATH
PIANIST
Studio, 45 rue des Arcades, PARIS, May until January
Villa Martine, Beaulieu sur Mer, France, January until May

MADAME CLAY-KUZDO
VOICE SPECIALIST
SCIENTIFIC TONE PRODUCTION AND THE ART OF SINGING
21 West 95th St., New York City Tel. Riverside 0141

ELIZABETH QUAILE Teacher
of Piano
Classes in Pedagogy and Interpretation
22 East 89th Street : : : New York

ADAM KURYLO
VIOLINIST AND TEACHER
Metropolitan Opera House Bldg., 1425 B'way, N. Y. Phone: Penn. 2634

RUBSTEIN
PIANIST-COACH
320 West 89th St., New York City. Tel. Schuyler 4982

J. C. VAN HULSTEYN
VIOLINIST
Representative of the Ecole Normale de Musique, Paris
Examination and preparation. Authorized by Mr. Thibaud to
recommend selected students for his master class
Address: Care of Peabody Conservatory, Baltimore, Md.

HEMPPEL
Management: R. E. JOHNSTON
1451 Broadway, New York
Steinway Piano

MARGARET SHOTWELL
PIANIST
Exclusive Management
R. E. JOHNSTON
1451 Broadway New York City

MOLTER
ISABEL
DRAMATIC SOPRANO
RECITAL MANAGEMENT ARTHUR JUDSON
Steinway Hall, New York City

WURLITZER
Medal Winning
HARPS
Other orchestral
instruments of
equal quality
New York Cincinnati Chicago
SEND FOR CATALOG

Syracuse Music Notes

SYRACUSE, N. Y.—In addition to the two all-Schubert programs given at the College of Fine Arts, Syracuse recently had three other concerts of outstanding merit. On November 17 the Syracuse Symphony orchestra gave a Schubert program at the Strand Theater with Claire Alcee, lyric soprano, as soloist. The theater was packed to the doors and many persons were unable to gain admittance. Mme. Alcee is a Syracuse singer, who after studying at the College of Fine Arts, spent several years abroad studying with Mme. Calve and Mr. Amato. Known in Syracuse as Mrs. Andrew D. White, she has sung privately here several times. She has a soprano voice of beautiful quality, of extended range, and, in addition, she knows how to sing. Schubert's Ave Maria was given with fine legato and with expressive phrasing. Gretchen am Spinnrade, more dramatic in text and music, was sung beautifully and with very effective climaxes. Mme. Alcee was recalled time and again and was finally forced to sing an encore. So great was her success that she was immediately reengaged for the popular concert on November 25.

On November 21, the Morning Musicals presented Hans Kindler, cellist, in a recital at the Strand Theater. Blessed with a musical temperament, a perfect ear, and a just regard for the composer's intentions, Mr. Kindler proved his right to be ranked among the best cellists in the country. The applause given him must have been very satisfying to him as it was spontaneous and enthusiastic.

The Syracuse Symphony Orchestra gave its first popular concert Sunday afternoon, November 25, with Mme. Alcee as soloist. Mr. Shavitch has worked wonders with the orchestra. At this concert as well as at the Schubert program it played with a precision that it has never excelled. The tone quality has greatly improved until it has at last reached symphonic quality in its performances. In two arias from Lohengrin and Faust, Mme. Alcee had an outstanding success. With a tone vibrant, ringing and free, she showed herself a singer of fine qualities, and of exceptional musical intelligence. Flowers and applause were given her as she well deserved. As an encore she sang Schubert's Ave Maria even better than she did at the Schubert concert. Z.

Harriet Foster Inspired

When Harriet Foster was visiting friends this summer at West Point, the beautiful surroundings inspired her to write the following:

JEP'S HOME

Green lawns shot with mottled shadows
Streaked with sunlight rays at play;
Stately trees that bow and bend,
"Welcome here" they seem to say.

Orchards rich in summer dress
Add their welcome breezy smile,
Holding out wide spreading arms
Saying, "Come within my shade awhile."

On the hill the birds sing sweetly
And the crickets chirp their lay.
Life is present in the murmur,
In the murmurs of the day.

2

Out across the sweeping meadows,
Cattle low and tinkling bells,
All is silence, all is stillness,
But the thoughts their music tell.

As I gaze across the valley
Wide, and rimmed with mountains blue,
I am grateful for the heavens,
For the valleys, and for you.

Good is seen in all around,
If we know and seek it too;
It is God and goodness,
Perfect, pure, sublime and true.

Virginia Snyder Active As Accompanist

Virginia Snyder appeared recently as accompanist at several concerts which were broadcast from the Arcadia under the auspices of the Philadelphia Public Ledger. Other artists programmed at these concerts were Marie Langston, contralto; Nelson Eddy, baritone; Helen Buchanan Hiner, soprano; Helfenstein Mason, bass; Ethel Righter Wilson, soprano, and Frank Oglesby, tenor. On September 30, October 14, 28, and November 11, Miss Snyder broadcast from WLIT. On October 10 she appeared as accompanist and also played solos at a recital given by Jane Birkhead, soprano, at the Episcopal Church, Trenton, N. J. November 9 she was at the piano for a program which was broadcast from WCAU by Marie Langston, contralto, and Emily Stokes Hagar, soprano, and on November 30 she accompanied Nelson Eddy, baritone, over the same radio station. On November 23 Miss Snyder assisted at a concert given by the Philadelphia Orchestra Woodwind Ensemble at Ursinus College.

Schofield Studio Activities

Virginia Marvin has just finished playing the lead in No. No. Nanette in Washington, D. C.
Benn Leavenworth is en tour, singing in George Arliss' Shylock.
Avis Phillips gave a recital on December 6 at the Chateau Frontenac, Quebec.
Mary Daly will return to her home in Napanee, Ontario, to give a recital on December 28.
Ernest Ehler is singing in the Three Musketeers. He has been engaged as tenor soloist in the Reformed Church of the Heights, Brooklyn.
Idell Robinson does the soprano solo work in the Church of All Angels, New York City.
Janet Evans gave a successful recital in New Milford, Conn., on November 24.
Norma Day is singing in Music in May in Philadelphia. Not one of the above mentioned pupils has studied less than six months with Mr. Schofield.

Mrs. Ricker to Continue Children's Recitals

The recitals for children which Abby Morrison Ricker has been presenting every Saturday afternoon in the unique fairy setting of her studio-home in New York have been so successful that Mrs. Ricker declares she will continue them weekly throughout the winter. Mrs. Ricker also occasionally allows artists to give their recitals at her home.

ZERFFI Teacher of Singing
STUDIO:
Voice Production without Interference 326A West 77th St., N.Y.
Free Voice Trial by Appointment Telephone Trafalgar 4385

ARTHUR BAECHT
DISTINGUISHED AMERICAN VIOLINIST
Serious Talented Pupils Accepted
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, Studio 45, N. Y. C. Tel. Penn 3634

HARRIET FOSTER VOICE BUILDER
and COACH
Studio:
CONTRALTO 251 W. 71st St., New York
Phone: 6756 Trafalgar

N. De RUBERTIS, Conductor
KANSAS CITY ORCHESTRA AND CIVIC OPERA CO.
Director of Kansas City Orchestral Training School
1017 WASHINGTON STREET KANSAS CITY, MO

MAC PHERSON — ROSS
TWO-PIANO RECITALISTS
Baldwin Pianos Exclusively
Address: Secretary, Apt. 1-A, 186 Riverside Drive, New York

JOHN A. HOFFMANN, Tenor
Member of the Artist Faculty of the
CINCINNATI CONSERVATORY OF MUSIC

PENZO VIOLA Piano
Harmony
Composition
STUDIO
1881 Grand Concourse, N. Y. C. Tel. Sedgwick 0910

CHARLES SANFORD SKILTON
COMPOSER and ORGANIST
University of Kansas Lawrence, Kansas

ANNIE LOUISE DAVID
AMERICAN HARPIST
Studio: Fairmont Hotel, San Francisco, Cal. Telephone Douglas 8800
Auditions and Interviews by Appointment
Available for Concerts. Management ALICE SECKELS, Fairmont Hotel

ROSE
AMERICAN SOPRANO
Management: R. E. JOHNSTON
1451 Broadway New York

SIGRID ONEGIN WORLD
FAMOUS
CONTRALTO
MANAGEMENT
METROPOLITAN
MUSICAL
BUREAU
33 W. 42ND ST.
N.Y. CITY

DONALD THAYER Gifted American Baritone
Scores. A singer
possessed of a charming,
velvety and artistically
controlled voice
who immediately sang
his way into the hearts
and esteem of his
auditors.—N. Y. American,
Feb. 4th, 1928.
Management: R. E. Johnston
1451 Broadway New York City

JOHN McCORMACK
EDWIN SCHNEIDER, Accompanist
Direction D. F. McSweeney
565 Fifth Avenue New York
Steinway Piano Used

CLEMENTINE DE VERE SAPIO Prima Donna
Formerly: Metropolitan
Opera, New York; Covent
Garden, London; Theatre Royal,
Madrid; La Scala, Milan; Grand
Opera, Paris, etc. Principal English
and American Festivals.
VOICE DEVELOPMENT, STYLE, REPERTOIRE
Address 109 Riverside Drive, N. Y. City Phone Endicott 8066

MME. VALERI Vocal Teacher
Hotel Ansonia
74th St. and Broadway
Suite 12-144
Tel. Susquehanna 3320

Carmela Ponselle Charms Anew

Carmela Ponselle and Fred Patton, of the Metropolitan Opera Company, sang at St. Stephen's Church on November 25, assisted by Frances Flanagan, violinist; Emily Rairdon, cellist; Leona Burgess, harpist; Charles Salerno, violinist, and Byrle Appley, organist.

On November 22, Miss Ponselle sang in Westerly, R. I., and also captivated her audience, as may be noted from the appended excerpt from the Sun:

Carmela Ponselle, prima donna mezzo-soprano of the Metropolitan Opera Company, received an unusually fervent and prolonged welcome from a capacity audience when she appeared last evening at the United Theater under the auspices of the Westerly Music Club.

Taking as her introductory number Verdi's fine flowing melody, O Don Fatale, the soloist at once won her way into the hearts of the audience. Her rich, mellow voice became an instrument of great power in the effecting of delicate dynamic changes, as well as of pure sustaining quality in the aria.

The treatment of her shorter songs, which immediately followed, was equally skilled and tasteful, as she brought to their interpretation that note of authority which is the hall-mark of the artist.

Die Allmacht, by Franz Schubert, the last number of the group, was happily chosen, the audience being appreciative of the fine sense of feeling which prompted Miss Ponselle to sing it at this time, when all the musical world is observing the 100th anniversary of the great Viennese composer's death. Later, by request, she sang Schubert's Serenade, with the lovely violin obligato, played by Amy Eaton of Westerly.

In O Mio Fernando, from Donizetti's La Favorita, Westerly music lovers had further evidence of Miss Ponselle's diversified talent, as voice and mood responded to the varied intricate and delicate shadings of this difficult aria.

An instinctive appreciation of the dramatic, as she ran the whole gamut of emotions in her brilliant number, especially those from Samson et Delila and Carmen, and the use of telling bits of pantomime showed that Miss Ponselle has already brought her art to that trinity so longed for by all true artists, perfection of form, a genuine unfoldment of beauty and a vibrant vitality, a trinity wherein mind, voice and body are in perfect accord.

The artist's personal charm, her spirit of gracious friendliness, with a very human desire to like and be liked, and her generous outpouring of self added greatly to the pleasure of her audience.

In the concluding group of English songs Miss Ponselle sang with simplicity, sincerity and charming expression, combined with an exquisite tone quality and artistic perception, factors which have been vital in winning her success.

Victor Benham's Engagements

Victor Benham, American pianist, who recently returned to this country after a prolonged residence abroad, during which he won many notable successes, is leaving for a tour of the Pacific Coast in January. After five weeks of intensive activity there he expects to go south, giving his first recital in Dallas, Tex., the middle of February. By being unsparing of himself in the matter of traveling he has managed to fit in two Chicago recitals, January 7 and February 13, and appearances in Indianapolis, Denver and other cities.

Mr. Benham's success as a teacher has recently been emphasized by the splendid success of his pupil, Benno Frankel, who performed the Beethoven G major concerto with the Berlin and Vienna Philharmonic orchestras. If the master has his way about it, this young artist will be heard in the United States next season.

A Short Biography of Helen Berlin

Helen Berlin, violinist, a winner of the Walter W. Naumburg Musical Foundation prize, who gave her debut recital at Town Hall, has been a student of the violin since five years of age and has won many prizes previous to this latest accomplishment. After studying nine years with Herman Weinberg in Philadelphia, she was awarded a scholarship to study with Jacob Mestechkin; then a Juilliard Fellowship was awarded her for study with Paul Kochanski; in 1926 she won the Sesqui-Centennial prize for violin; and in 1927 she won the National Federation of Music Clubs' award. Miss Berlin gave a recital in Philadelphia in 1925. She was accompanied at her Town Hall recital by Pierre Luboshutz, and played the following program: Sonata, D minor, Brahms; Poeme, Chausson, Chants d'Espagne, Nin-Kochanski; and Tzigane, Ravel.

Sittig Trio Announces New York Recital

The Sittig Trio will give a recital on December 18 in the Plaza ballroom during the course of which a most unusual work will be heard, a work which is probably unknown to most New Yorkers. This is a set of songs with trio accompaniment by Haydn. They are Scotch folksongs, six of them with the following names: On a Bank of Flowers, The Glancing of Her Apron, Will Ye Go to Flanders, The Ploughman, Galla, Water, The White Cockade. They will be sung by Gina Pinnera, who is not Italian as the name would suggest, but comes from Virginia and is no doubt therefore able to sing the English words. Other numbers on the program will be a Trio by Brahms, songs by Schubert, Brahms and Bellini, a rondo brilliant for violin solo by Schubert, and a cello sonata by Eccles.

Reschiglian in Song with Pinnera

Giuseppe Reschiglian sang for the Beth Abraham Home for Incurables at a benefit dinner held at the Astor Hotel, New York, on November 11. With Gina Pinnera he was heard in the duet from Cavalleria Rusticana, in addition to which he gave the La Donna e mobile from Rigoletto, Lolita and Malenata. The powerful and finely timbred voice and the spirited delivery of the tenor gave great pleasure to the assembled guests.

On Sunday evening, December 2, Mr. Reschiglian was soloist at the Jewish Center of Jackson Heights. His program included the complete first act of La Traviata, which he sang together with Cicile Lifter, soprano. There was also the quartet from Rigoletto, in which he sang the tenor part.

Brailowsky's Orchestra Dates

Alexander Brailowsky will open his season as soloist with the Detroit Symphony Orchestra, and will, during the season, also play with the Los Angeles, San Francisco and Chicago symphony orchestras, and give many recitals. The success of this young Russian pianist since his first arrival in America three or four years ago has been extraordinary. Beginning with just a few appearances here at that time, he now has a full season. He is as successful in Europe as he is in America, and since his departure from New York last spring he has traveled all over the continent and has played with most of the leading orchestras.

CHARLES

FOREST

FRANC

HACKETT

VAN YORX

LAMONT

TENOR
Chicago Opera

Mgt.: CIVIC CONCERT SERVICE, Inc.
(Dema E. Harshbarger, Pres.)
Auditorium Tower, Chicago, Ill.

THEO. — TENOR

Studio: 4 West 40th Street, New York
Opposite Public Library. Tel. 4792 Penn.

TENOR
Chicago Civic Opera

Management: Harry and Arthur Culbertson, 33 West 42nd St., New York. 4832 Dorchester Ave., Chicago



VICTOR RECORDS

Rosa Ponselle

KNABE PIANO

METROPOLITAN MUSICAL BUREAU
33 W. 42nd St., New York City

TAFURO

TENOR
NOW SINGING
IN EUROPE



CYRENA VAN GORDON

Prima Donna Mezzo Contralto, Chicago Opera Company

"She is fulfilling the late Maestro Campanini's prediction: 'You will be one of the greatest mezzo-contraltos of the age.'"

MANAGEMENT — EAST & SOUTH
THE CONCERT GUILD
113 West 57th St. New York

DEMA HARSHBARGER
AUDITORIUM TOWER
CHICAGO

GUILMANT ORGAN SCHOOL

DR. WILLIAM C. CARL, Director.

Thirtieth year. New features. Practical advantages. Each student receives individual attention. Free Berolzheimer scholarships. Practice organs.

Send for new prospectus.

Winter Term January 8th.

Dr. Carl has returned from Paris.

17 East 11th St., New York.

NOTED VOCAL AND OPERATIC MASTER

Teacher and Coach of Many
Distinguished Artists

Appointments for Individual Vocal Lessons,
Coaching in Operatic Repertoire, and
Preparation of Concert Pro-
grams, Can Be Made by
Mail or Telephone.

PAPALARDO

Conductor of opera in Italy, Russia, South America, and twice on tour in the United States. Maestro Papalardo is one of the few masters who can see a pupil all the way through from fundamental tone production to the peak of an outstanding artistic career.

New York Studios: 50 West 67th Street, New York City

Telephone: Trafalgar 3087

DUNNING SYSTEM

of Improved Music Study
for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?

Normal Classes as follows:— MRS. CARRE LOUISE DUNNING, Originator, 8 WEST 40th Street, New York City

KATHARINE M. ARNOLD, Arnold School of Music, 93 Madison St., Tiffin, O.

ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. 4314 Vista Terrace, Chicago, Ill.

ELIZETTE REED BARLOW, Box 1244, St. Petersburg, Fla. August, Asheville, N. C.

CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.

GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.

MRS. JEAN WARREN CARICK, 160 East 65th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Dec., Wichita, Kans.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 17 East 8th Street, Tulsa, Okla. Normals, Season Tulsa.

Summer, Paris, France.

GLADYS MARSHALL GLENN, 1217 Bowie Street, Amarillo, Tex. Classes June 3rd, Amarillo; July 22nd, Colorado Springs, Colo.

FLORENCE ELIZABETH GRASLE, Michigan State Institute of Music, Lansing, Mich.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, O. 6010 Belmont Ave., Dallas, Tex.; Aug., Little Rock, Ark.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 6262 Oram Ave., Dallas, Tex.

MRS. LAUD GERMAN PHIPPEN, 3435 Asbury Ave., Dallas, Tex. July 20th, 1115 Grant Street, Denver, Colo.

ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.

VIRGINIA RYAN, 1070 Madison Avenue, New York City.

STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex.

GERTRUDE THOMPSON, 505 W. Coal Ave., Albuquerque, N. Mex.

ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, Calif.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET ON REQUEST

JOSEFIN HARTMAN VOLLMER

COACH AND ACCOMPANIST
"The perfect accompanist."—*Mme. Schumann-Heink.*
215 West 75th St., New York City. Phone: Trafalgar 2377

ELSA LEHMAN

INTERPRETER OF CHARACTERISTIC SONGS OF THE SOUTH
Miss Lehman's work is especially adapted for Clubs and Social Functions
For full particulars address: 427 Park Avenue, New York

RAYMOND BAUMAN

ACCOMPANIST
TEACHER—COMPOSER—PIANIST
Studio: 150 Riverside Drive, New York City. Tel. Schuyler 5800-9823

PLATT SCHOOL OF MUSIC

ESTELLE PLATT and CHARLOTTE KENDALL HULL, Directors
COMPLETE COURSES IN ALL BRANCHES
124-5 CARNEGIE HALL, NEW YORK CITY Telephone Circle 8175

MADDALENA ELBA

COLORATURA SOPRANO
56 West 87th St., New York. Tel.: Schuyler 8107

SOMMOVIGO

Maestro of Bel Canto
EXPERT VOICE PLACEMENT—GRAND OPERA COACHING
Studio: 203 West 103rd Street, New York Tel. Academy 8862

RUDOLF LARSEN TEACHER OF VIOLIN

Assistant to PROF. LEOPOLD AUER for 8 years
336 Park Place, Brooklyn, N. Y. 828 Carnegie Hall, N. Y. C.
Telephone Norins 1518

KEDROFF QUARTET

RUSSIAN VOCALISTS
NOW ON SECOND AMERICAN TOUR
Mgt. Wm. B. Feakins, Inc., Times Bldg., New York

The English Singers

Now Booking Season 1928-1929
Concerts of Madrigals, Folk Songs & Other Music
Management METROPOLITAN MUSICAL BUREAU, 33 West 42nd St., N.Y.C.

MADAME VINELLO JOHNSON

Singing in all its Branches
New York—Mondays, Tuesdays, and Wednesdays
Boston—Thursdays, Fridays, and Saturdays
New York Studio: Hotel Majestic
Boston Studio: 31 Trinity Place (Tel.: Kenmore 4228)



TOPE
QUALITY
UNSURPASSED

I want to express my sincere appreciation of your incomparable instrument. In quality of tone it is unsurpassed.—
Nevada
Van der Veer
Famous
Contralto

Nevada Van der Veer

KRANICH & BACH
Grand—Reproducing—and
Period Model Pianos
237 East 23rd St. New York
77 EAST JACKSON BLVD., CHICAGO, ILL.
CATALOGUE AND PRICE LIST UPON REQUEST

Artists Everywhere

(Continued from page 45)

gaged by the Hartford Cecilia Club, December 11, singing the Bach Christmas Cantata; further engagements include Columbia University International Institute (re-engagement), and the Newark Woman's Club.

Gina Pinnera has been engaged for a recital appearance this season at Providence, R. I., on January 6. Lexington, Ky., Detroit, Mich., and Wichita, Kans., are other cities that have contracted for her services. In Detroit she will sing with both the Detroit Symphony Orchestra and for the Detroit Golf Club.

Francis Rogers' pupil, Kurtis Brownell, has been engaged as tenor soloist in the Choir of the Memorial Methodist Church, White Plains, N. Y.

Anton Rovinsky aroused much interest in New York two seasons ago with his program, "Sacred and Profane Music," and his more recent programs, "Bach Variete" and "Parallels and Contrasts" have also evoked much controversy. This season he is offering "Melting Pot Pourri," in which he emphasizes some of the founts of inspiration from which the native American musical idiom is being developed.

Harold Samuel sails for America on December 26 and begins his tour of this country at Winnipeg, January 7. He plays an all-Bach program in Town Hall, January 20. Among other bookings are a recital at Wolfville, Nova Scotia, Dallas, Tex., and with the St. Louis Symphony Orchestra.

John Prindle Scott has returned to New York, following his summer spent at The Cottage, McDonough, N. Y., and Syracuse. This is my fourth season in this tavern, so I'm feeling quite at home," he says. Mr. Scott is well known as the composer of notably successful songs and anthems and is resuming his residence in his uptown apartment-hotel.

Willard Sektberg is now in the midst of a coast-to-coast tour as accompanist for Mary McCormick; in addition, Mr. Sektberg is receiving very flattering notices for his work as soloist.

Henry F. Seibert, organist, has recently been heard in recitals in White Plains, Yonkers, Mt. Vernon, Reading, Pa., Washington Auditorium, and twice in New York City, not counting his frequent appearances in Town Hall, New York, of which he is the official organist.

Bruce Simonds, pianist, includes the following among his recent and forthcoming engagements: December 3, New York; 9, Middletown, Conn.; 16, Boston; January 15 and 16, New Haven, Conn.; 20, New York; February 16, Oxford, Ohio; 19, New Haven; 27, Middlebury, Conn.; March 19, New Haven, and April 6, Boston.

Ethelynde Smith gave a recital recently at Salem College, Salem, W. Va., with Angelo Eagon playing artistic accompaniments at the piano. "Ethelynde Smith delighted an appreciative audience with her Songs of Many Nations program," wrote the reviewer for the Clarksburg Exponent in commenting on the event. This was Miss Smith's first engagement on her fourteenth tour of the South after which she went to Alabama for engagements in three cities there. The soprano's present tour covers the entire country and part of it twice and will keep her occupied until next April.

Dorothy Speare, a young writer who became an opera and concert singer while at the peak of her writing success, having written novels, short stories and magazine articles appearing in rapid succession, will fill ten engagements in January on her first American concert tour, just about the time her fifth book will be released by her publishers. This last volume will include all of her articles upon conditions in musical Italy which have appeared in Cosmopolitan Magazine, Pictorial Review, and other publications. Among cities on Miss Speare's January itinerary are: Boston, Cincinnati, Detroit, Columbus, New York, Lancaster, Pa., Philadelphia, Pa., Louisville, Ky., Hot Springs, Ark., and Dallas, Tex.

The Studio Guild, Grace Pickett, president, invited interested music lovers to meet its registered artists in the studios, 4 p. m., from December 3 to December 12; such artists were Ernest Roth, Guy Wiggins, Grace Helen Talbot, Wayman Adams and Jane Freeman.

The Tollefsen Trio, "a national institution," gave a Schubert program in Bridgeport, Conn., before an overflowing audience. The Hure Serenade, liked so much when played at Town Hall, will be repeated by them at their Brooklyn Institute concert, January 6. The trio has also recently been heard by the South Shore Women's Club, and at the Brooklyn National Society of New England Women; they go on tour in February, following which will occur their second New York recital.

Jeannette Vreeland is scheduled to give a recital in Asbury Park, N. J., on January 11, after which she will start on her Southern tour which will take her as far south as Montevallo, Ala., where she will be heard on January 26. She will appear in Rock Hill, S. C., on January 24. The soprano made her first appearance of the season in New York on October 30 at a Barbizon recital.

Helen C. Weston gave a studio party recently in the Brooklyn Weston studio, taking the form of a reunion of former and present pupils of the deceased A. Campbell Weston who are now piano and organ pupils of Prof. Riesberg and Paul Fouquet, and of Muriel Reid, violinist. Sylvia and Everett Hafner, pianists; Paul Fouquet, George Dewey and Muriel Reid, violinists; and Georgette Milwitz, dancer, appeared in their specialties, and the score of young students

The Women's Symphony Orchestra of Philadelphia reports that it finished its seventh season in June, 1928, without a deficit. J. W. F. Leman is director of the orchestra and Fredericka Warren Ferguson, business manager. This season the orchestra will give two concerts before the Philadelphia Music Club, and the annual series of three concerts will take place in the ballroom of the Bellevue-Stratford, also in Philadelphia.

Copland-Sessions Concerts

The Copland-Sessions Concerts will be resumed this season, beginning December 30 at the Little Theater, when a

program of exceedingly contemporary music by George Antheil, Marc Blitzstein, Henry Cowell, Bernard Wagenaar, and Nicolai Lopatnikoff will be given.

New York Concert Announcements

Thursday, December 13
MORNING
Plaza Artistic Morning, Hotel Plaza.

EVENING
Philharmonic-Symphony Society, Carnegie Hall.
Prince Mohi-ud-din, cello and oudé, Town Hall.
Reba Dale Corder, song, Steinway Hall.
St. Erik's Annual Lucia Festival, Hotel Astor.

Friday, December 14
AFTERNOON
Philharmonic-Symphony Society, Carnegie Hall.

EVENING
Down Town Glee Club, Carnegie Hall.
Jean Knowlton, song, Steinway Hall.
Russian Symphonic Choir, Washington Irving High School.

Saturday, December 15
AFTERNOON

Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall.
Flonzaley Quartet, Town Hall.

EVENING
A. W. Binder, original compositions, Town Hall.
Juilliard School of Music, orchestral concert, Engineering Auditorium.
La Argentina, dance, Carnegie Hall.

Sunday, December 16
AFTERNOON

Society of the Friends of Music, Town Hall.
Philharmonic-Symphony Society, Metropolitan Opera House.
People's Chorus of New York, Carnegie Hall.
Adele Epstein, song, Steinway Hall.

Andersina Materassi-Barton, piano, Guild Theater.
La Argentina, dance, Gallo Theater.
Lynnwood Farnam, organ, Church of the Holy Communion.

EVENING
Henry Street Settlement, chamber music concert, Provincetown Playhouse.
Sadie Phirsichbaum, piano, Steinway Hall.
New York Chamber Music Society, Hotel Plaza.
Elise Steele, violin, Guild Theater.
Stewart Baird, song, John Hopkins Theater.

Monday, December 17
AFTERNOON

American Orchestral Society, Mecca Auditorium.
EVENING
Philharmonic-Symphony Society, Carnegie Hall.

Women's University Glee Club, Town Hall.
Rozsa Varady, cello, and Yolanda Mero, pianist, Engineering Auditorium.

Monday, December 24
Lynnwood Farnam, organ, Church of the Holy Communion.

Lynnwood Farnam, organ, Church of the Holy Communion.

Tuesday, December 18
AFTERNOON

E. H. Sothorn, dramatic recital, Town Hall.
EVENING
Philadelphia Orchestra, Carnegie Hall.

New York String Quartet, Town Hall.
Dorothy Le Vene and Kenneth Rose, sonata recital, Steinway Hall.

Wednesday, December 19
MORNING

Rhea Silberta, lecture, Hotel Plaza.
AFTERNOON
La Argentina, dance, Town Hall.

EVENING
League of Composers, Town Hall.
Mrs. Edwin Franko Goldman, music - dialogue, Aeolian Hall.

Fritz Kreisler, violin, Carnegie Hall.
Thursday, December 20
MORNING

Haarlem Philharmonic Society, Waldorf-Astoria Hotel.
AFTERNOON
Philharmonic-Symphony Society, Carnegie Hall.

EVENING
La Argentina, dance, Town Hall.
Friday, December 21
MORNING

Biltmore Morning Musicale, Hotel Biltmore.
EVENING
David and Clara Mannes, Washington Irving High School.

Philharmonic-Symphony Society, Carnegie Hall.
Herman Kossoff, pupils' piano recital, Steinway Hall.

Mount Holyoke Carol Choir, Town Hall.
Saturday, December 22
MORNING

Philharmonic-Symphony Society, Children's Concerts, Carnegie Hall.
AFTERNOON
The English Singers, Town Hall.

EVENING
Solomon Pimsleur, composition recital, Engineering Auditorium.
Wellesley College Choir, Town Hall.

Sunday, December 23
AFTERNOON

Philharmonic-Symphony Society, Carnegie Hall.
Adessi Chorus, Charles Hopkins Theater.

Lynnwood Farnam, organ, Church of the Holy Communion.
EVENING
Paul Whiteman and Orchestra, Carnegie Hall.

Monday, December 24
Lynnwood Farnam, organ, Church of the Holy Communion.

Music in the Schools and Colleges

(Continued from page 33)

of music. The excellent program was one of the most varied and entertaining of a long series presented by the school musical clubs.

The special feature of the program was a group of songs in period costumes, by members of the school classes from 1888 to the present time. Even the prospective "Glee Club of 1938" was represented on the stage of the High School. In addition to the special numbers, arranged for this twentieth alumni reunion, the present glee clubs and choral club gave a fine program. There were also instrumental selections by a string ensemble and a brass quartet and solo numbers.

The Thanksgiving reunion idea was started in 1908 by Miss Bryant, director of music in the schools since 1906. In 1908 the glee club quartet, which graduated in the spring, was invited to come back and sing at the Thanksgiving concert, which it did. One member of this quartet appeared; he was Austin Dunbar, whose high tenor voice was heard four years on the Cornell Glee Club and many more years in choirs and festival choruses. Mr. Dunbar is now a prominent lawyer in Syracuse and has formed the habit of attending Thanksgiving Glee Club reunions, having missed none since 1908.

The Club of 1918 was represented by John Speed, baritone soloist of St. John's Episcopal Choir, and Clinton Rose, from the Congregational Choir; 1928 by Olaf Brauner, leader of the High School Glee Club last season. Other members of this alumni group were Willard De Camp, former leader of the High School Glee Club; Harold Bush, soloist in 1917; Fred Vaughn, soloist in 1924; John Button, 1920; Harold Sharp, 1918, and William Stocking, 1926. Nine of these singers were former members of the Cornell Glee Club.

* * *

Lexington, Ky.

Notes

The University of Kentucky, through its extension department, announces a high school music festival to be held in Lexington, Ky., on April 12 and 13.

The Annual Memory Contest for the State will be held in Frankfort, May 4 next.

Helen McBride has been elected chairman of the All-Southern Chorus, which will be heard in Nashville, N. C., during the Southern Conference for Music Supervisors, during March 6, 7 and 8. The various committees are busy organizing this chorus. There will also be an orchestra. The chairman of the orchestra committee is Mr. Kutchinski of Winston-Salem, N. C. The chorus will be directed by Will Earhart, of Pittsburgh, Pa., and the orchestra will be directed by J. E. Maddy, of Ann Arbor, Mich.

VISIT TO A CHOPIN SHRINE

Told by Alberto Jonás

(Continue from page 14)

thousands but millions of them in Mallorca, are not to be seen in America, nor in the rest of Europe, not even in the Spanish continent. There must be something in the soil and in the air of Mallorca that gives rise to one of the most appalling sights imaginable; trees turned to furies, trees rushing against each other in a mad fight, writhing, entwined, in a deadly embrace; trees that look like lions fighting tigers, dragons spouting flames, skeletons hanging from the gibbet, boa constrictors crushing their prey, chimeras, the most fantastic shapes that a delirious mind can conceive. If there were but a few of them! But no, all along the road, as far as the eye can reach, these trees of Hell can be seen locked in a fearful struggle, or, if lonely, split into the most terrifying shapes.

"They are over a thousand years old. They were planted by the Romans when they invaded the peaceful, sunlit island, truly a fitting memento of those times of rapine and carnage. Gustave Doré, the famous French painter, went to Mallorca for the express purpose of studying those terrible trees, taking them as models for his marvelous illustrations of Dante's Inferno. The following pictures give but a very faint idea of the awesome impression made by whole fields of such nightmare trees.

"But these 'magnificent horrors' disappeared gradually as we neared Valldemosa and none were left as we reached our goal.

"With what emotion we beheld it, this convent, secluded in the lovely valley, where the great poet-musician lived and wrote some of his immortal works!

"Some books have it that it is not known in which rooms, or cells, Chopin and George Sand lived, but that is an error. Tradition is too powerful a factor in an isolated island like Mallorca for such knowledge to fade. We were shown the rooms where they lived.

"They did not live together. George Sand and her son occupied rooms quite distant from those where Chopin dwelt. A few steps lead from his two rooms to the pretty garden where he strolled and rested, breathing the pure, mild, vivifying air of Mallorca.

"As my wife and I stood in that garden I pictured him, the unrivalled poet-musician, one of the greatest geniuses who ever graced this earth, sitting on that bench yonder, slender, frail of physique, lost in reverie, listening to the tremendous surge of his creative soul. How much poorer in art we would be had he not lived!

"We gazed long and silently, our mind reverting to the glorious past, when Chopin, Schumann, Liszt, Brahms, Rubinstein—heroes all—lived, giving to mankind the priceless treasures of their heart, soul, and mind. It was the age of poetry, romance, of high ideals. What a contrast to our present materialistic, musically barren and unfruitful generation! Götterdämmerung! Such was the passing of these men.

"Until a short time ago the rooms where Chopin and George Sand lived were tenanted, for the convent is such only in name. But no longer will strangers make their home there. Beginning with this year those rooms will become a Chopin museum with relics, personal belongings, gifts from all parts of the world.

"Now here in New York we are far from the little sunny garden in front of the rooms of Chopin, in the heart of the island of Mallorca, a hundred miles off the coast of Spain, but never shall we forget it. It is a lasting, loving memory, of fascinating and haunting beauty."

Mero's Chicago Success

Yolanda Mero was eminently successful in her Chicago recital. Herman Devries in the Chicago Evening American says that when he first heard Mme. Mero he called her the Brünnhilde of the piano, and that she is now far more than



OLIVE TREES ON THE ROAD FROM PALMA DE MALLORCA TO VALLDEMOSA.
(As described by Alberto Jonás.)



that. The Chicago Daily News Journal says that Mme. Mero played with superb clarity and speed, and the Chicago Herald-Examiner states that there are no technical difficulties for her fleet fingers.

Prix de Rome in Musical Composition

The American Academy in Rome has announced its ninth annual competition for a Fellowship in musical composition, this being the Horatio Parker Fellowship which was awarded three years ago to Robert L. Sanders. Candidates must file with the executive secretary of the Academy, not later than April 1, two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, cello and piano, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modifications of it. A sonata for piano or a fugue of large dimensions will be accepted, but not songs nor short piano-forte pieces.

The competition is open to unmarried men who are citizens of the United States, but the Academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The stipend is \$1,500 a year, for three years, with an additional allowance of \$500 a year for traveling expenses in visiting the leading musical centers of Europe. The winner will have the privilege of studio and residence at the Academy, and opportunity for six months' travel each year.

For circular of information and application blank, address Roscoe Guernsey, executive secretary, American Academy in Rome.

Eric Clarke Replaces Mrs. Hull

The National Music League announces the appointment of Eric Clarke as associate director to fill the vacancy caused by the resignation of Vera Bull Hull.

For the past five years Mr. Clarke has been general manager of the Eastman Theater in Rochester, N. Y., and operated under the auspices of the University of Rochester. Mr. Clarke also acted as general manager of the Rochester Philharmonic Orchestra.

New Robinson-Harshbarger Book

No brighter talent has been shown anywhere in recent years than in the books of poems and drawings which have issued from the Robinson-Harshbarger Studios. The latest of these books is *Loose Lyrics of Lovely Ladies*, which will be reviewed later. Emilie Sarter will in future be the sole distributor of all Robinson-Harshbarger publications.

Singers Feature Gruen's Songs

Rafael Diaz recently programmed Rudolph Gruen's song, *My Own*, in Garden City, L. I., Lake Placid, N. Y., and Southampton, L. I. Others who are singing Rudolph Gruen songs include: Paul Althouse, Bori, Yvonne D'Arle, Chamlee, Julia Claussen, Richard Crooks and Danise.

Bonelli Popular

Richard Bonelli, baritone, who has become a great favorite in the concert field, has been engaged for an appearance with the Cleveland Orchestra in Providence, R. I., on May 2. Already a large number of recital and orchestral appearances have been arranged for him following the close of the Chicago Civic Opera season.

VOICES ARTISTICALLY PLACED AND DEVELOPED

Coaching in French and Italian Diction
Piano Instruction

VACCARO OPERA COMPANY
74 Lawton Avenue Grantwood, New Jersey

L. LESLIE LOTH

PIANIST-COMPOSER
Teacher of Piano and Composition

Interviews by Appointment
Studio: CHICKERING HALL
29 West 57th St., N. Y. Phone Plaza 2690

DORA ROSE

SOPRANO
Concert Mgt. Harry and Arthur Culbertson of New York

23 W. 42nd St., New York 4832 Dorchester Ave., Chicago

CONSTANTINE ACADEMY OF MUSIC

Faculty of 21 Prominent Teachers
VIOLIN — VOICE — PIANO — CORNET, ETC.

175 Montgomery St., Jersey City, N. J. Tel. Bergen 9617



SUE HARVARD
Soprano

Address: 1412 Steinway Hall,
New York, N. Y.

Blair Neale

Pianist
Accompanist

Exclusively for
Edward Johnson
Address: 1417 Steinway
Hall, New York



ISSAY LUKASHEVSKY

VIOLIN INSTRUCTION
Address: 598 West 191st St., N. Y.

Tel: Wadsworth 5175

FRANCES SEBEL

SOPRANO
Exclusive Mgt., Harok, Inc., 55 West 42nd St., New York

284 W. 42nd St., New York

MRS. HARVEY D. INGALSBE

TEACHER OF TEACHERS
Pedagogical Classes and Private Pupils

Studio—87 Hamilton Place, New York City
APPLICATION BY MAIL PREFERRED

CARL FRIBERG

BARITONE
Interpreter of Songs

122 W. 84th St., New York. Tel.: Endicott 6658
Victor Record Singer

Corleen Wells

SOPRANO
Soloist—Fifth Avenue Brick Church

4412 Douglaston Blvd., Douglaston, Long Island

M. ZIOLKOWSKI

Polish Pianist-Composer
509 So. Wabash Ave., Chicago, Ill. Tel. 4995 Kildare

J. A. ROUSE

Accompanist and Instructor. Piano and Harmony combined.
9103 Langley Ave., Chicago, Ill. Tel.: 2828 Radcliffe

J. WEINBERG

Concert Pianist—Composer—Organist
Studios: 29 West 109th St., New York

Tel.: Clarkson 6343

MR. & MRS. JASCHA FASTOFSKY

VIOLIN—PIANO—THEORY
Bank of Manhattan Bldg., 884, Rockaway Beach

353 Amherst Ave., Jamaica, N. Y.—Tel. Republic 5156

S. SPIELMAN

CELLIST
302 West 81st St., N. Y. Tel. 2796 Trafalgar

Mme. Gardner Bartlett

VOICE PRINCIPLE
Prof. of Nordica's Singing Classes

Studio: Lea Block - Sandusky, Ohio

E. ARNE HOVDESSEN

CONCERT ORGANIST
1017 Steinway Hall, New York

Organ Recitalist—Mercersburg Academy, Mercersburg, Penn.

SIDNEY DORLON LOWE

PIANO ACCOMPANIST COACH
Steinway Hall New York STUDIOS 345 Clinton Ave., Brooklyn

BIDEAU NORMELLI

CONCERT SOPRANO
1515 Hinman Avenue, Evanston, Ill.

Phones: University 7278 and Greenleaf 3523

The Breakers

On the Boardwalk
Atlantic City, N. J.

PREFERRED . . .

In Winter and all seasons by those who know and wish the best upon either the American or European Plan.

Sensible rates withal.
Hillman Management.

The Musical Forecast

\$2.00
Per Year

A Layman's Magazine of
Music and the Arts

\$2.00
Per Year

551 Union Trust Building

Pittsburgh, Pa.

HUGHES

PIANIST
Management: LOUDON CHARLTON, Carnegie Hall, New York
Steinway Piano Duo-Art Records

ARNOLD CORNELISSEN

Conductor Buffalo Symphony Orchestra
"A fine musician."
(Signed) FRITZ REINER.

J. FRED WOLLE

CONCERT ORGANIST
Bethlehem - - - - - Pennsylvania

GEORGE GARNER

THE INTERNATIONAL COLOURED TENOR
London address: Chicago address:
91, Sinclair Road, W. 14 6408 St. Lawrence Ave.
Tel. Riverside 0142 Tel. Hyde Park 8626

MISCHA ELMAN
World Famous Violist
IN AMERICA ALL SEASON, 1928-1929
Management: METROPOLITAN MUSICAL BUREAU
33 West 42nd Street, New York City
STEINWAY PIANO VICTOR RECORDS

GEORGE FERGUSON

Teacher of Singing
106 Central Park West
New York City

CROZIER OZMUN

Soprano

Mgr.: H. C. SLEE, Room 1306, 505 Fifth
Ave., New York
Phone: Van. 0526



MORTIMER

Contralto

Assisted by COENRAAD V. BOS, at the Piano
(Steinway Piano)

Direction: BALDINI & TREMAINE
Aeolian Hall, 689 Fifth Avenue New York, N. Y.

VOICE HYGIENE CLUB, Inc.,

113 West 57th Street—Suite 1611

For Teachers, Singers, Vocal Students, etc.

Benefits: Entitles members to office medical treatment and advice, for any condition affecting the VOICE, NOSE, THROAT and EAR, between 2 and 5 p. m. daily (except Sunday), Monday and Thursday evening 8 to 9.

Lectures on Voice, Thursdays at 9 p. m.

Membership fee Fifteen Dollars per annum.

DR. JOHN J. LEVHARG, Medical Director. Circle 8593

JOHN CHARLES THOMAS
"the Famous Baritone"
Recital - Concert - Opera
Assisted By ERIC ZARDO Pianist
Management: METROPOLITAN MUSICAL BUREAU
33 West 42nd Street, New York City

"May Peterson, soprano, gave one of her too rare recitals at Aeolian Hall. There is charm in her voice and style in her art."

The New York Evening World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES
Steinway Hall, 113 West 57th St., New York
Mason & Hamlin Piano Used Aeolian-Vocalion Records

Recent Publications

Reviews

(G. Schirmer, Inc., New York)

Vocal Music: What Is a Song (Pearl G. Curran); Come, Love, the Long Day Closes (Clara Edwards); Wings, the Cup of Dew (John Beach); Till the Tale Is Told (Cecil Cowles); The Sea-Chair (Vaughn de Leath); A Riding Song. Dost Thou Remember? (Louis Drakeford).—Songs and songs and songs! There seems to be an endless supply of them. And yet, so we are told, the supply is never sufficient entirely to satisfy the demand—at least for good ones. Pearl Curran should have answered the question she puts in her piece, What Is a Song? She should also have gone a bit farther and asked, what is a good song? This particular work is a song, and undoubtedly a good song. But that does not answer the question, for there are plenty of songs, and plenty of good songs, that the world is quick enough to recognize without knowing the why or wherefore.

The song of devotion by Clara Edwards possesses a simple and attractive melody, and an accompaniment which gives it excellent support. Perhaps that is the definition of a song—that is should be singable. John Beach writes in a manner that is extraordinarily complex. On page 3 of this work (Wings) a $\frac{3}{4}$ bar is divided with a triplet on the first beat and another triplet across the other two beats, which must be awful to sing. The next bar, in $\frac{5}{4}$ time, has a triplet on the third beat and another triplet across the fourth and fifth beats. The bar following that has five sixteenths in the right hand against two eighths in the left hand. Perhaps this is a song? If so, a song is a puzzle to be solved by pianists and singers of extraordinary skill. However, when solved it sounds well, and what more shall one want? The Cup of Dew, also by John Beach, is much simpler, except that the pianist has a long passage of $\frac{4}{8}$ ths in the left hand and $\frac{6}{8}$ ths in the right hand. But then Schubert used to do the same thing, though whether Schubert intended it to be performed in that way nobody knows. Probably not.

The Cowles song, being to words by Shaemas O'Sheel, is a gentle Irish jig and full of charm. The Sea-Chair is a popular, chanty sort of thing, during the course of which a man of roving tendencies tells of his delight in the ocean wave. At one season of the year we all delight in the ocean wave—to be in it, not on it. The Riding Song by Drakeford is, as the name implies, the same thing as the above, only instead of riding over the ocean waves, these riders are jogging up and down on horses' backs, and the accompaniment, instead of flowing in $\frac{6}{8}$ time, which is proper for a sea song, trots along in $\frac{3}{4}$ time, "dodging the licks," as they used to say in the good old times. Whether all this present-day tendency to sing about the out-door sports indicates that we love them the more, or that we love them the less and prefer to sing about them, the reviewer does not know, but the material is entertaining anyway and gives plenty of scope for the good singer. Drakeford wrote the words as well as the music of this song, as he did also of Dost Thou Remember? It is fortunate that the caliber of the poetry is not of great moment in vocal music, else were these songs indeed of small worth. The poet, if so he may be called, has a real gift for melody, and this love song is therefore attractive. It is a simple ballad, but as such and of its kind is very much worthwhile.

Miscellaneous

(M. Witmark & Sons, New York)

Come to Granada, by Frederick W. Vanderpool.
For You, by Sigmond Romberg.

(G. Schirmer, Inc., New York)

Voi lo sapete, from Cavalleria Rusticana, by P. Mascagni.

Life's Sunshine, by Syrene Lister.
Lullaby for a Baby Fairy, by Minnie Coons Freeman.
The Lamplighter, by Marian Coryell.
Where Cherries Bloom, by Marian Coryell.
The Harp, by Ida Bostelmann.
To My Sister, by Enrique Soro.
Request, by Lorraine Tombo.
Summer Afternoon, by Amy Worth.
Come back to Me with the Roses in June, by Arthur A. Penn.

Jean, by Walter H. Nash.
If I Ever Have Time for Things that Matter, by Frank H. Grey.

To the River, by Creighton Allen.
Within Your Hands, by Dorothy Foster.
The Weaver of Dreams, by Dorothy Foster.
God Bless Thee, Love, by Vaughn Deleath.
Give Me Flowers, by Walter Haefliger.
Just Pretending, by Arthur A. Penn.
The Lark's Song, by Anna von Wohlfarth-Grille.
Water Songs, by Mary Helen Brown.
Come, Love, the Long Day Closes, by Clara Edwards.
She Powders Her Nose, by Paul Th. Miersch.
Over the Hills and Home Again, by Oley Speaks.
Cup of Gold, by Umberto Sistiarelli.
Camerado, by James H. Rogers.

Two Songs (The Birth of Dawn and A Vision), by W. Henri Zay.

Two Poems (Cobwebs and Thine Eyes Still Shined), by Robert Braine.

(J. Fischer & Bro., New York)

Bells of Noel, by M. Schloss.
A Christmas Alleluia, by Samuel Richards Gaines.
A Song Cycle (The Beloved Stranger; Of Wounds and Sore Defeat; Little Billee; On a Singing Girl; The Return from Town), by Constance Herreshoff.

(Clayton F. Sammy Co., Chicago)

Transcriptions by Godfrey Ludlow.—Lullaby, by Lolita Cabrera Gainborg; In the Cradle, by Eva Louise Bradley; Dark Eyes, Russian folk song; Valse in E, by

Moszkowski. The work of Mr. Ludlow is at all times embellishing; simply and melodically he follows the theme of a work with the skill of a real musician, yet he never destroys the fundamental purpose of a work nor distorts its outline and color. He has made use of trills, mutes and excellent double stops to carry out his ideas; the Valse is quite a little master piece. In fact all four numbers are an addition to the literature of the violin.

Vera Curtis' Six Concerts in Seven Days

Vera Curtis recently returned from six engagements in the following places: Cadillac, Kalamazoo, Muncie, Ind., Washington Court House, Ohio, New Concord, Ohio, and Muskingum College, Norwalk, Ohio. These six concerts



VERA CURTIS,
who filled six concerts within seven days.

took place inside of seven days. In commenting upon her appearance at the college, one of the leading papers wrote in part:

"The singing of Mme. Curtis proved entirely refreshing. Possessing a voice of surpassing sweetness, warmth, power and flexibility, Mme. Curtis could have kept the auditorium ringing most of the evening with powerful resonant tones. But instead of taking this course, the vocalist used the element of restraint most admirably in a comparatively small hall and in a hall that is noted for its remarkable acoustic properties. To the spectators versed in the technique of vocal music, it seemed the unanimous opinion that Mme. Curtis has the best placed voice that was ever heard on the concert or operatic stage here.

"Many sopranos who sing a long program, place the light and airy numbers first on the program because of fear of losing vocal flexibility in the big numbers. But Mme. Curtis demonstrated her marvelous voice control by superbly singing some of the most delicate airs at the very last. The singer did much to aid the audience in appreciation by giving short but effective descriptions of her big numbers. Curtis rose to sublime heights in her selections from the first act of Aida. When the audience applauded vehemently it was rewarded by an inspiring interpretation of the song Only God Can Make a Tree. Every number was agreeably rendered. Many thought that the singer was especially pleasing in the Luxembourg Gardens, a song by Manning.

"Mme. Curtis at times rose to thrilling heights of volume and pitch. In these passages, many of the audience could not help but conjure up a vision of the regal soprano as she stood many times on the Metropolitan Opera stage before bejeweled listeners in the magnificent role of Aida and other great parts."

Stanley Hummel the "True Artist"

Stanley Hummel gave his annual piano recital on November 15 in the auditorium of the Albany Institute of History and Art, and the following day the Albany Evening News reviewer declared his playing to be truly brilliant, showing excellent technique and each selection on the program being presented with the proper spirit. "Mr. Hummel," wrote that reporter, "wove with melodic grace the skein of a Mozart sonata, which opened the program, bringing to it both color and form. Liszt's Fantasia Quasi Sonata (after reading Dante) was large and splendid, far spreading as the themes of the Italian poet, and as magnificent. To Schumann's Romance, the Strauss Tausig Waltz, he brought beauty and rhythm, and to Chopin's Variations Brillantes, glittering delicacy. Godowsky's Lament was an elegy only to be called beautiful. The Old Scissors Grinder of Behrend and the Juggleress of Moszkowski were jolly, vivid note pictures, and Mr. Hummel's own composition, Impression, which did not lose grace or charm through its modern freedom, was delightful." The foregoing review was concluded with the following salient paragraph: "Last night was the first occasion in any Albany theater or hall that one has seen the audience, to a man, remain sitting after the final number until there was an encore, and last night there were three curtain calls."

After paying tribute to the parents of Mr. Hummel, both of whom are musicians, George Edgar Oliver wrote in the Times-Union in part as follows: "The true artist is one who has the power of touching you—one who has mental power, poetry and imagination, in order to properly interpret the various moods and idioms of the composer. This attribute Hummel possesses in a marked degree, and his recital was a joy to his many friends—the audience."

Vienna Honors Weingartner

VIENNA.—The Vienna Philharmonic Orchestra has created a new institution. A ring is to be donated to every member who has served with the orchestra for 25 years, and also to musicians worthy of special gratitude on the part of the orchestra. Among the latter, Felix Weingartner and Franz Schalk are the first to have received this ring.

P. B.

Music Notes From Coast to Coast

(Continued from page 43)

to model each phrase, each word, each syllable; he knows how to "spin" a tone, but his legato is not achieved at the expense of distinct articulation. No feature of Mr. Graveure's singing makes finer appeal than his use of mezza voce, and this he did in many of his songs. Elizabeth Alexander played impeccable accompaniments and again contributed largely to the pleasure of the evening.

Before an audience that comfortably filled Scottish Rite Hall, that talented group, The Abas String Quartet, gave its second concert of the series and strengthened the excellent impression created at its first. The program was planned as a Schubert Memorial and included two of the master's most beautiful chamber music compositions. In the performance of the two-cello quintet, Messrs. Abas, Walski, Verney and Penha had the assistance of Flori Gough, as second cellist, and together they achieved an ensemble that was rich and colorful, although sacrificing no degree of delicacy and charm, and the spirit of their work was distinctive for its blend of ripe musicianship, sweep and power, with all the finer phases of phrasing, nuance and dynamics. Although this number was thoroughly appreciated, the Forelen Quintet made an even greater appeal to the audience, which, by its hearty applause, demonstrated its full approbation, particularly after the Theme and Variations. As this score calls for violin, viola, cello, double bass, and piano, Messrs. Abas, Verney and Penha had the able cooperation of Louis Prevati, bass, and Alice Morini, pianist.

The memory of Franz Schubert was paid tribute to by the Pacific Musical Society in the Fairmont Hotel ballroom when Esther Deininger, pianist; Gertrude Wiedemann, soprano, accompanied by Beatrice Anthony, and the Pasmore Trio interpreted some of the foremost and familiar works of that composer. C. H. A.

Seattle, Wash. Toscha Seidel, violinist, opened the annual concert series sponsored by the Plymouth Men's Club. This organization is entering its fifth year of artist recitals, and is offering three more artists of like caliber to Seidel.

Pro Musica organization, Jacques Jou-Jerville, president, presented Henry Cowell, composer-pianist, in an attractive recital. Pro Musica is sponsoring a series of concerts for

the winter season, which will present a number of noted composers in their own compositions.

The Ladies' Musical Club recently presented Louis Graveure, tenor, on its artist course. The regular monthly program of the club was devoted entirely to the works of Johannes Brahms, and included the B major trio, a group of songs, and a number of piano works, all of which were rendered by members of the club.

The Arion-Liederkrantz Choral Society, under the conductorship of Silvio Risegari, gave a delightful Schubert Memorial Concert.

The Jacques Jou-Jerville studios again are offering this season special opera training under the personal direction of Jacques Jou-Jerville, formerly of the Paris Opera, but who has been located in Seattle for a number of years. J. H.

Stevens Point, Wis. City Manager Coleman, at the request of the Schubert Centennial Committee, selected the following Schubert week committee for Stevens Point: Norma Schildknecht, representing the public schools; Edward Bukholt, representing the players; Catherine Rood and Marie Russel, representing the private teachers; Bertha Garwick and Mrs. Andrew P. Een, representing the Woman's Club; Louise Southwick, representing the churches, and Frank E. Percival, chairman. The week was observed by the churches and the various organizations of the city. Mr. Percival, who is director of the Memorial Presbyterian Church, initiated the week by putting on the new cantata, The Good Samaritan, by Kenneth E. Runkel, a sacred concert honoring the Schubert Memorial Week. L.

Tampa, Fla. The Friday Morning Musicale, observing the centennial of Schubert's death, gave a beautiful program in charge of Mrs. C. A. McKay, who read an interesting account of his life. Some of his most loved works were heard, including the Unfinished Symphony, played by the Musicale's orchestra, Hulda Kreher directing. The student department of the Musicale has reopened with increased interest and activity. Three study classes have been offered in history of music, dramatic art and esthetic dancing. Over seventy-five new members have been registered, and the programs have maintained a high standard. M. M. S.

Worcester, Mass. Harry Melnikoff, seventeen year old violin prodigy of this city, gave his third recital here under the auspices of the Avoda Club. This was said to be his last recital before his debut under the guidance of his teacher, Leopold Auer, in New York next spring. The young artist gave for his major selection the Vieuxtemps concerto No. 5 in A minor. Stephanie Shehatowitsch, pianist, accompanied him with fine understanding. C. E.

Vienna's Schubert Congress

VIENNA.—Immediately after the close of the Schubert Festival there begins in this city a congress of musicologists which will deal exclusively with Schubert, his life and his work. Professor Robert Lach, head of the Vienna University's music department, who created such a stir and elicited so many protests from the musical fraternity for his belittling memorial speech on Schubert during the festival, has, strangely, been chosen to open the congress with an address on Schubert. P. B.

OBITUARY

FELIX DORMANN

Felix Dormann, librettist of Oscar Straus, Oscar Nedbal and other well known operetta composers, died in Vienna of influenza at the age of fifty-eight. He was a well known novelist and dramatist, and wrote the libretto for Oscar Straus' first and greatest success, The Waltz Dream. The deceased, whose real name was Biederman, was buried in a grave of honor donated by the city.

JOSEF WEINBERGER

Josef Weinberger, head of the old music publishing firm of that name, has died in Vienna at the age of seventy-three. He was the publisher of Johann Strauss, Smetana, Goldmark, Kienzl, Wolff-Ferrari, Lehár, Leo Fall, Kalman and Oscar Straus, and the founder and president of the Austrian Society of Authors, Composers and Music Publishers; also one of the founders of the Universal Edition.

OPPORTUNITIES

METROPOLITAN OPERA HOUSE STUDIOS—Beautiful two room roof garden pent house studio, sleeping porch and built in kitchen combined, for lease. Also a small studio, part time, can be arranged for by the hour, day or month. For particulars and rates inquire of Manager, Mr. Black, 1425 Broadway, New York, Pennsylvania 2634.

STUDIO FOR RENT: Beautiful large room, West Eighties and Central Park; for use nine to six daily; street floor; private entrance; Steinway Grand; will rent three days a week on monthly basis. Address "J. H. H." care of MUSICAL COURIER, 113 West 57th Street, New York.

FOR SALE—Accredited Music School—only one in state. Good opening for man and wife. Piano and Violin or Voice. Furnished or unfurnished. Cash payment and terms. Address The McBride School of Music, Inc., 413 South Grand Avenue, Casper, Wyoming.

The Vanderbilt Studios

of New York
Mabel Duple-Scheele, Proprietor
13-15 East 38th Street
Resident, non-resident studios, with or without bath. Large, teaching studios with bath \$70 up, also rooms without bath \$40 up. Piano studios rented by the hour.
Telephones, Lexington 8998 and 10125
VANDERBILT STUDIOS INN
At 13 East 38th Street
Excellent food at moderate prices
Under Expert Japanese Management

MARIO CORTI

VIOLINIST
PROFESSOR at Royal Conservatory of Santa Cecilia in Rome. Now teaching special course at David Mannes School
Concert Management Arthur Judson

Once in a while
GEOFFREY OHARA
Writes a song—
Sings a recital—
Lectures here & there—
And is asked back—
Once in a while!

Address: 60 West 42nd St., New York
Telephone: 6928

JAMES HAUPT
TENOR
Mgt.: Judson Radio Program Corp.
113 West 57th Street New York

ENGINEERING AUDITORIUM
Available for Concerts, Recitals, Lectures, etc.
Rates Moderate
ACCOMMODATES 880
29 West 39th St., N. Y. C. Pennsylvania 9220

Atlantic City's
Newest Boardwalk Hotel

300 ROOMS
with Sea Water Baths

French Cuisine
Concert Music
Swimming Pool
Turkish or Cabinet Baths

Apartment and Hotel Rooms
by the Day, Month or Year
Descriptive Pamphlet upon Request
P. L. ANDREWS
MANAGER

PRESIDENT HOTEL
AND APARTMENTS
On the Beachfront at Albany Avenue

SIGURD NILSSEN

BASSO
Mgt.: Arthur Judson, Steinway Hall, New York

MME. CAROL HOLYOKE

SOPRANO—TEACHER OF SINGING
STUDIOS: 606 STEINWAY HALL, N. Y.—BY APPOINTMENT
168-68th Street, Brooklyn, N. Y. Tel. Shore Road 9289

LOUISE BAVÉ

LYRIC COLORATURA
820 Riverside Drive, N. Y.
Tel. 0420 Billings & Wadsworth 5506

HERBERT MUSTARDE

Repertoire Style—Diction
Metropolitan Opera House Studios

JOHN WARREN ERB

171 West 71st Street
New York City
Phone Trafalgar 3110

THE RIGHT WAY TO SING

HAVE YOU FOUND IT?
A copy of "The Voice, and Its Successful Use" will be mailed on request from.
Address STUDIO 58, METROPOLITAN OPERA HOUSE 1425 BROADWAY, NEW YORK

ETHEL R. DAY

TEACHER OF SINGING
Pupils prepared for Concert Work
Studios: 188 West 74th Street, New York City. Tel. Trafalgar 1069

FRANK S. BUTLER

TEACHER OF PIANO
Aural Theory—Harmony—Sight Singing
Studios: 188 West 74th Street, New York City. Tel. Trafalgar 1069

ARNOLD POWELL
EMINENT VIOLINIST AND THEORETICAL PEDAGOGUE
(Pupil of Wilhelmj and Glazounov)
Technique—Interpretation—Harmony—Counterpoint—Fugue—Composition—Orchestration—etc.
For information apply: Room 522, Steinway Hall, 113 West 57th St., N. Y. C. Tel.: Circle 0116

THE HECKSCHER THEATRE

FIFTH AVENUE AT 104th ST., NEW YORK CITY
The most beautiful and luxurious of Manhattan's small playhouses. A real theatre with absolutely perfect acoustics and a distinctive atmosphere all its own. Still has a few excellent dates open for CONCERTS, RECITALS, OPERAS, PLAYS and PRIVATE MOTION PICTURE ENTERTAINMENTS.
(Fully Equipped)

Ashley Miller, Director

Tel. University 1606 and 4860

BARONESS OLGA VON TURK ROHN

PRIMA DONNA SOPRANO VOICE PEDAGOG
12th Floor, Kimball Building, Chicago, Ill.

MME. JEANNETTE CAZEAUX

LYRIC SOPRANO
Specialist in teaching singers the difficult art of French songs and their perfect vocal rendition.
134 W. 93rd St., N. Y. Tel.: 0361 Riverside

THE MARGARET E. MacCONACHIE

STUDIOS OF MUSIC
Voice and Piano Brownsville, Texas
Miss MacConachie is now in Europe

BOWIE STUDIO

THE ART OF SINGING
Complete Preparation for Concert, Opera and Church
307 West 9th St., New York City Tel.: Trafalgar 9360

VAN RHYN

VOCAL TEACHER
Address: Care of Musical Courier
113 West 57th Street New York

ROLAND CREAN

VIOLINIST—INSTRUCTOR—CONDUCTOR
(Indorsed by Noted Musicians)
MUSICAL DIRECTOR: GREENPOINT SCHOOL OF MUSIC
ENSEMBLE—PIANO—HARMONY
Studio: 887 Manhattan Avenue, Brooklyn, New York
Telephone: Greenpoint 6329

KEATOR

Organist and Director of Music
St. Andrew's M. E. Church
133 West 10th St. New York City
Special Music Last Sunday Evening Each Month.
Also, Special Recitals by Visiting Organists:
Nov. 27, Charles M. Courbois, Jan. 21, Frederick Schlieder, April 20, Firmin Swinson

WEBBER-DOUGLAS

SCHOOL OF SINGING
LONDON, ENGLAND
President: MADAME JEAN DE RESZKE
Directors:
AMHERST WEBBER. (Late Solo Repetiteur at Covent Garden and Metropolitan Opera House. For 20 years coach to the De Reszkes.)
W. JOHNSTONE-DOUGLAS. (For 30 years associated with Jean and Edouard De Reszke as pupil and later assistant teacher.)
Entire Vocal Staff Are Pupils of Jean de Reszke
All subjects in preparation for OPERA, ORATORIO, RECITAL, TEACHING
Practical experience in all branches
Write to Secretary, 26 Clareville Street London, S. W. 7

Announcing a New Grand

Packard Pianos

...Backed by a Real Sales Plan!

1929 is the year of opportunity for Packard dealers. The Packard organization, old in reputation but youthful in spirit, has kept in contact with dealers' problems in a way that is enabling Packard to produce new designs in Packard instruments that will sell most readily and to supply the selling assistance dealers need.

The Heppelwhite Grand shown at the right is the newest Packard value—a splendid instrument in an exquisite case at a surprisingly low price. It's true Packard quality in every line with the rich full rounded tone Packard Grands are noted for. Get the Packard plan behind you—get Packard values on your floors. Write us now!



THE PACKARD PIANO COMPANY

3320 Packard Avenue

Fort Wayne, Indiana

Heppelwhite
The New Packard Grand—
Heppelwhite Model, Style R
4 ft. 7 in. long. Mahogany.
Bench to match.



The presence of the

Kelly Plate

in a piano doubtless means that the manufacturer of the instrument has used the best of material throughout.

The O. S. Kelly Company
Springfield - - - Ohio, U. S. A.

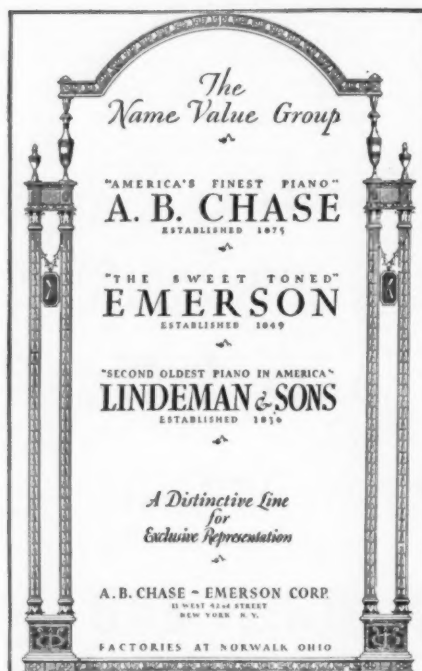
American

PIANO WIRE

"Perfected"

"Crown"

American Steel & Wire Company
Chicago—New York



THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

Grand Keys, Actions and Hammers, Upright Keys, Actions and Hammers, Pipe Organ Keys

Piano Forte Ivory for the Trade

STIEFF PIANOS

America's Finest Instruments
Since 1842

CHAS. M. STIEFF, INC.
STIEFF HALL
BALTIMORE, MD.

THE FAIRBANKS COMPANY

SPRINGFIELD, OHIO

Manufacturer of Piano Plates

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 386-388 Second Avenue, New York.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Cases, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

MEL-O-DEE HAND PLAYED MUSIC ROLLS—Recordings by Broadway's acclaimed pianists. popular word rolls. two verses, three choruses. expression line. singing notes. printed words. lintless paper. unbreakable metal flanges. Japan finished. Big library. Quick selling programs. Highest quality, lowest prices. Write today for catalogs, prices, Melodee Music Co., Inc., Meriden, Conn.

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc. 423 West 55th Street, New York

SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolving Machines, Pumps, and Pump Hardware. Special parts made to order. 122 Opera Place, Cincinnati, Ohio.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

***The Piano Production for 1928 Will Be Between 125,000 and 150,000
—This is a Decline from the Peak Years of 1913-1914 of
375,000 for Each of These Years — What is the Cause?***

The year 1928 has been one of great depression in piano production. This brings of course the realization that the dealers who sell the products of the piano factories of this country have not been keeping up their sales.

Piano men now are talking about how many pianos would show as a production for this year. Let us go back a little and give the productions from the peak years of 1913 and 1914, showing from these peak years of piano production the gradual decline of the number of pianos manufactured, and then let us discuss what the causes are that have brought about this great reduction in number of the instruments that have been sold, because the number of pianos produced certainly gives evidence of the number that are sold by the dealers throughout the country.

The Production Figures

In 1913 the high peak was reached to the number of 375,000.

In 1914, this same production was maintained.

Then began a slow reduction each year, until 1923. Then the production went up to 300,000.

From 1923 to 1928, with the 1928 production estimated as of this date, showed a tremendous reduction in these five years.

It is safe to make a production estimate, for there remains only a few weeks of 1928. It will be found that the production of pianos for 1928 will run between 150,000 as the highest and 125,000 as the lowest.

So, accepting these two estimates, it can be possible, and it is the belief of the writer, that the production for 1928 will be little above 125,000.

The Causes

Naturally, the mind turns as to the why of this great reduction. Many causes are brought forward. During this period since 1913, the piano men have industriously "knocked" the piano. First it was the talking machine—the Victor was doing all the music business.

We found in those days that the dealers were doing exactly what they are doing today as to the radio. Their mind was directed in that field of easy selling, for the Victors were sold by the manufacturers and clerks could wait on the trade. The piano salesmen found that an easy way to build up their quota of selling, and the lost interest in the piano precipitated the avalanche that we have reached today.

Then the automobile, when it introduced the instalment on selling, was blamed. While the dealers with a few exceptions did not go into the selling of automobiles, yet, going back before the days of 1913 and 1914, piano dealers throughout the country did waste their time on bicycles, dividing their interest, dividing their application, divided their concentration, and the piano suffered.

Then arrived the radio. Today we find the piano dealers carrying radios. With the pianos presenting a 100 per cent. mark-up and the radios a 40 per cent.

mark-up, their attention is directed to the radio, exactly as it was directed to the phonographs.

Go into a piano store today and the dealers will entertain you with arguments and conversations regarding the radio, the 40 per cent. mark-up, will acknowledge they are not making any money with them, and then tell you how bad the piano business is.

Where the Sales Efforts Go

Pianos require high grade salesmanship. A radio with its setbacks as to service calls does not require the high class selling powers that the piano does, except that we find today that good piano salesmen are engaged in selling the high-priced radios, and then the dealers will argue that the radio is killing the piano. It is the piano men themselves who are doing this.

Then can conduct a radio department, keep it segregated and apart from the piano department and get the results in the piano department that they formerly did. We must acknowledge that the radio has taken the place of the cheap piano, for there is no market today, notwithstanding the deleterious and sustained methods of advertising on the part of dealers throughout the country which have lowered the value of pianos in the minds of the people.

There is no fault to be found with the radio as a selling proposition any more than there was to be found ten or fifteen years ago in the selling of the talking machines and phonographs. The talking machines and phonographs had the same limitations as are presented to day in the radio.

There are few piano dealers who make any money with the radio, for the reason that they conduct their selling and advertising expenses in the same manner they do their piano expenses. But there is a difference in the mark-up that gives the advantage to the piano when the radios are sold with the selling expenses carried on in the same manner that the pianos are.

Bargain Selling

With all this before us, we have yet another condition to present. That is the continual offerings of bargain sales that all piano men know are misrepresentations. The daily papers of any large city in this country will show these lamentable and destructive "knocks" as to piano values, and this carried on month in and month out. An example of this is presented in the advertising in the Chicago daily papers. Last week one advertisement offered a piano player for \$235 that was said to be of \$600 value, and with this was given a reading lamp, music rolls and one or two other articles that would furnish a room, and this on long time.

We all know that no player piano can be manufactured and sold at retail or wholesale for such a price if it be of any value whatever. That kind of advertising permeates through the Chicago daily papers, the Boston, St. Louis, Cincinnati and all the towns of any consequence throughout the country. Such advertising is what has killed the cheap piano. It has driven the masses, the people who

created the volume of sales in 1913 and 1914 to the radio.

The Service Factor

The radio fills the requirements as to music in the homes, but there is a trouble aftermath in a radio sale that is not due to the instrument itself, but to the lack of knowledge of those who have them in their homes as to what causes lapses from time to time. There has been for long a great complaint that a radio can not reach a given long distance point. This may not be due to any fault of the radio, but to the conditions that surround the broadcasting. These calls come in hour after hour, and it takes the time of the dealer and his employees to answer these calls. The complaints are so numerous that it kills the concentration that is necessary in the selling of anything. People will learn in due course of time what causes these troubles, but in the meantime the piano dealer is giving his time and attention to the radio at the cost of his piano selling.

Where Name Value Counts

The 125,000 or 150,000, and we can call it 135,000, production for 1928, is now confined solely to old name pianos. There is no question but that the old name pianos will always be with us. There is a demand for the good makes of pianos and the production this year is confined practically to this class of instrument. We can quote the Steinway, but that represents something that goes on and on in the same manner of high grade attainments and the bringing the piano into the artistic music of the past and the present. But the Steinways can not manufacture all the pianos that are represented in the sales of the dealers of today. Those dealers who have the Steinway piano are all prosperous. Take the dealers in other lines with other leaders, and let them have good leaders such as, for instance, the American Piano Company line as an illustration. Those dealers are feeling the effects of this selling of high grade names, such as the Mason & Hamlin, Knabe, and Chickering. The Baldwin houses throughout the country are being fed into through the Baldwin piano, and the Baldwin piano today is representing a higher percentage of retail sales as to its own houses and its dealers than ever in its history. Whether the production of the other instruments manufactured by the Baldwin house have maintained this production remains within the Baldwin institution itself.

Other old line makes like the Kranich & Bach, Hardman, Weber, Julius Bauer, Everett, Steinert and other old name values are holding on to high regular productions of the past few years, and it is said that they have carried on this year of 1928 of low production to a higher production in some instances.

Music a Selling Force

Talk with the dealers throughout the country, and you will find that they are selling their leaders and the cheap pianos are out of the record. All this tends to prove that there will be what we might term a music demand for the manual played pianos that will carry on. The writer believes that with the influence of educational advantages that are being offered through the radio and orchestras of this country which present the highest music, that this music demand will increase to something like 200,000 instruments per year, but that peak will not be reached for a few years yet.

(Continued on page 55)

Piano and Musical Instrument Section

One Hundred Years

There is in Buffalo a music house that typically shows what creates a Music Merchant. The Centennial of the Denton, Cottier & Daniels institution has been building toward ideal lines as to the purveying of musical instruments, with that war horse of the trade, C. A. Daniels, still directing and planning. Mr. Daniels is one of the outstanding figures in selling and financing a music business along lines that provide much of the information as to how to make a music store pay even in times like the present. Everything in music is to be found in this wonderful establishment. Yet as one enters this great mart the piano is made to stand out as the fundamental of all musical instruments. Yet all other lines carried have a showing that does not belittle the piano, nor does the piano overshadow and obliterate the sheet music department, the brass goods department, the radio department or any other department in the warehouses. Each department stands alone in its business getting. There is no mingling of the separate units. This house can be pointed out as a standing illustration of what the MUSICAL COURIER designates as a Music Merchant. Mr. Daniels has spent many years in the business, not reaching the Centennial as yet. All hope he will, for he has consistently maintained the progress that has made this house what it is. Being the oldest Steinway dealer certainly is something to be proud of. Mr. Daniels shows his pride in this fact and keeps up with the changing conditions that permeate all musical events of today. When piano selling lapses as to volume, this Centennial house has other sellings to make up for what may show a decline. Therefore Mr. Daniels reports that his house will show a profit through the combination of departments, but not one department shows a loss, not even the piano department. Here is indicated the wise handling of each department, the making it stand upon its own profit and loss results, thus aiding one department as against another. When a loss peeps up, that loss is instantly taken in hand and made to duck its loss head, and savings instituted in that particular department that will put a stop hitch on wastage and savings made to cover the loss. Always, through these methods, do the cash balances in the Buffalo banks show that Centennial Denton, Cottier & Daniels afford proofs that what is said here is true. No, Centennial is not a man's name—the old Buffalo house is one hundred years old.

Other People's Money

A somewhat indignant piano dealer, not a Music Merchant, makes protest as to what this paper has to say about how one who sells pianos should run his business. This promoter of piano sales, for evidently he is not a real seller, says there is too much talk about percentages in what is given to those "who waste their time reading a trade paper." The further information is given that the writer of the letter referred to runs his own business without the trouble or worrying about how much he spends for rent, advertising, etc., and just sells his pianos and banks what money he gets and then "hustles for sales." There are a lot of men who say they are piano dealers who run their affairs in about this manner. But such men are notoriously neglectful as to what they do with the money they bank or keep. The man who writes these protests is somewhat forgetful about meeting his maturities, to put it mildly, for he buys on long time, claims he is a cash buyer, but he only pays the cash long after he agrees to pay, this shown in notes he gives and allows to go to protest if the manufacturers do not renew. This is "cash buying" of another kind again. The cash buyer is one who gets his cash from his collections from the paper that he himself owns and does not discount. This man seemingly gets his cash and keeps it in the bank just to say he has the cash, but that cash belongs to the manufacturers he owes it to. And that's that.

Pianos in Public School

Music Merchants should seriously take up the work of having piano taught in the public schools. The Chicago Music Merchants have brought this about. If Chicago can do it, then can other Music Merchants do it in their own home towns. It should be easier to induce school commissioners in smaller centers to move as to this than it has been in a big city like Chicago. The Chicago men had assistance. It is not right to give all the credit to them. But it must be remembered that the Chicago Music Merchants

started the ball rolling in this direction and finally made the goal. The MUSICAL COURIER has been and is doing all it can in this direction, for it is important that the musical people of this country should know just what is going on as to the educational side of the teaching of the young. The Music Merchants want to work in harmony with those who read a paper like this. In combining the two papers published, one entirely devoted to musical instruments and the other to music, the bringing together the two important elements as to music is believed to bridge the gap that has existed between the two, and that due to the reluctance, apparently, of the music men to foregather with musicians and those musically inclined. Let us all start in with this movement of educating the young to take up the piano. It is not to be expected that all the young people will want to play piano, but it will bring into life many a latent musical inclination that never would awaken unless the piano and its music is given to them. The demand for pianos in the future will be a *music demand*. Those who have received instruction in the public schools will have some idea of tone, and that means good pianos of tonal quality will be bought. Look over the department of "Music in the Public Schools" in this issue.

Who Gets the Cash?

Government reports state that last year, 1927, pianos brought a total of \$66,000,000. The production of pianos in 1927 was somewhat larger than this present year, being about 150,000. Government figures as to pianos are somewhat erratic, but we may accept the \$66,000,000 estimate for it looks big. Compared with other products like automobiles, for instance, it seems somewhat limited as to volume. Those Music Merchants who think may get some satisfaction out of this by dividing the number of dealers and arrive at a per capita volume of business. If there be 5,000 dealers selling pianos, that would give each one a business of something like \$130,000. There are a lot of piano dealers and a smaller number of Music Merchants that would like to have this figure to their credit for last year's business, but it is like trying to find just what was done with the 150,000 units sold, and how many each dealer or Music Merchant bought and sold. If we turned to this estimate in another way, how much per unit does this \$66,000,000 represent for each unit? It does seem as if all figures regarding pianos, whether as to production or the sales of those who sell them are disfigured as to real significance. Why? What we term "piano talk" or just guesses?

How Many Pianos Per Dealer?

Claims have been made that there are seven thousand piano dealers in this country. This is not correct. This paper made a survey of the claim recently by counting the number of dealers that were quoted in one of the leading commercial directories and found something like 5,000 listed. Suppose the thinking Music Merchant accepts this as something near the real number and divides the 125,000 production of pianos by the 5,000 figure of those who sell them. That gives an allotment of twenty-five pianos to each dealer. But how are we to accept this figure when houses like Steinert, Grinnell, Fredericks, Jenkins, Sherman-Clay, etc., each sell thousands of pianos a year? Stop and mull this over. There must be a lot of dealers that did not buy or sell a piano in 1928. We must not fool ourselves as to figures in piano making and selling, for there is a hazy atmosphere of misleading ideas as to profit and loss in piano selling among those optimistic men who figure from their paper and not by means of the cash intake. There is a vast difference in discounting future sales as cash intake, for the collections should furnish the basis for arriving at profits. The one who counts a cash payment as a sale, and then follows that with selling the rest of the piano through the collections of the instalments, gets somewhere in his attacks upon the problem of profit and loss. Put down the brakes as to intake and put on the brakes as to outgo. If the little dealers would but sell an average of twenty-five pianos per year, the piano factories would keep producing all the time, for the big dealers would build also to a larger demand. The number of dealers is declining, keeping pace with the deletion as to piano factories, the latter showing the largest percentage of declinations as to keeping in the business. All things right themselves in the long run, and the present elimination process is for

a betterment in the long run. There will be an arriving to a 200,000 yearly output of high grade, name value demand created by the *music demand* for manually played instruments of the piano type, while other musical instruments will increase the gross of the Music Merchant's business as to volume.

A New Wurlitzer Acquisition

An inconspicuous news item in the daily papers a few days ago carried unusual significance for musicians and the music trades alike. This was the announcement that a Stradivarius violoncello, valued at \$100,000, had arrived safely in New York on the French liner Paris. The instrument was carefully guarded during the passage, being in the personal care of the ship's master, Captain Yves Thomas. This valuable instrument was bought in Europe some time ago by J. C. Freeman, curator of the Rudolph Wurlitzer collection of old stringed instruments, in which the new acquisition will be placed. It is difficult to state how many of the leading cellists of the present day could afford to purchase so valuable an instrument for the practise of their art. Certainly there will be many who would give much for the privilege of its possession. This purchase attests to the enormous resources of the Wurlitzer organization and its genuine interest in the art side of the musical instrument business. Also it affords another instance that shows why the Wurlitzer collection of old stringed instruments is the finest commercial collection in the world.

The Everett in Buffalo

Something is said in another article in this issue that tells things about Centennial Denton, Cottier & Daniels of Buffalo. The keeping of the piano separate from other musical instruments carried by a music house is clearly shown there. The display of the different makes of pianos carry out this idea of distinctive handling of the instruments offered by the old house. Each make of piano that is carried in the line of this house is brought out in a way that shows no effort to cover one with the other. Probably one of the finest displays of Everetts is shown by Centennial Denton, Cottier & Daniels. This lovely piano is given a display that can well be copied by other dealers who represent the Everett. There is no effort, however, to keep the different makes one from the other so that comparisons can not be made as to tonal values, and this same applies to the case designs. The Everett in this great house is displayed in a way that expresses the experience of the head of the house, and here the Everett stands out as one of the productions this country can be proud of. This is not said in disparagement of the other makes in the Centennial Denton, Cottier & Daniels line. It is an honor for any piano to be taken on by this house of repute and standing, each filling its own niche in the piano world. That the great Buffalo house presents such a fine display of the different styles of the Everett but shows the pride the house has in that make. The Everett displays its own tonal claims to the ear, while the case designs appeal to the eye.

Service Charges

Music Merchants are having troubles as to service charges for the radio. With the low markup as against that of the piano, there are many who do not seem to realize that the costs of service for the radio make an overhead something that must be distinctive, for the high priced radio set comes in under this differentiation in no small way. Complaints in the radio field are many and tiresome. The radio itself is not at fault in about 75 per cent. of the complaints that are made by owners who do not take into consideration the many difficulties of broadcasting. All who do realize this do not blame the receiving instrument for lapses of returns, but make allowances for the percentage of lapses due to outside influences that obstruct the senders. The telephone call asking that some one be sent out to see what is the matter with the radio bought a week or so before costs time, and telephone time means cents, even fractions of that small coin, to say nothing of arguments that ensue which breed ill feeling against the Music Merchant who strives to avoid a call. The effort to be able to tell the irate customer that the radio is all right, that the weather man has not supplied the right atmosphere, temperature, or that the broadcasting service was out of order the night before, that being seldom but enough to create a lot of complaint as to the radio is irritating. One well known dealer has solved the problem by having a trouble clerk to take care of all complaints. Old Timers will recall that J. A. Bates, of the old Ludden & Bates Southern Music House, was the first to institute a "trouble

Piano and Musical Instrument Section

clerk" to listen to complaints and take steps to right them. Mr. Bates is still alive and probably is selling radios. He may be glad to know that what he started many years ago now is being utilized by thinking Music Merchants who are struggling with the radio and its probable profits. Solve the service problem by having a trouble clerk to hear the terrible things that happen to the radio owner in trying to get the South Pole before Byrd gets there.

The People's Savings

The deputy manager of the American Bankers' Association in charge of the savings bank division states that at the end of June, 1928, the total savings deposits in banks were more than \$28,400,000,000 by 53,000,000 individual savings depositors. Piano salesmen should be able to pry some of this money out of the savings banks and place pianos or other musical instruments in the homes of the saving people. The radio and automobile dealers do not seem to have made any great inroads on these accounts.

"To" vs. "Was," "Now"

We are continually talking about the misleading advertising of music merchants and piano dealers, while in almost every daily paper other lines of commerce show illustrations of subtle statement in price quoting that go the piano publicity just one better. There are no laws as far as are known that will act against these subtle attempts to deceive the innocent purchaser. It is hard to say as to whether the Better Business Bureaus can take up with the advertisers' complaints about such practices. Big houses are addicted to the kind of perambulating ethics over what we may term technical abuses of confidence, yet the houses may rely upon their advertising departments to stay within bounds that will not even arouse suspicion that there be attempts to mislead. In last Sunday's New York papers there was something new in the way of price quoting that obtains in removal sales, or other excuses for wanting to save the cost of moving, even jewelry houses being among those who want business. This may be old, but it is clever, if we want to favor the ways and means arrived at for this kind of publicity. Yet piano dealers who abuse the paper in which they buy space by quoting figures to draw the innocent purchasers into the warerooms, as shown in the stories of two piano men that were "called" by the Better Business Bureau and the New York Times the past two weeks, might obtain a new way that big houses in New York City are price cutting in the newspapers. One firm of long standing advertises a "removal sale," the distance of moving being a few blocks on the same street. It would seem there is a big cut in prices, and here is how the prices are shown. We will not use the same articles quoted, but substitute the words pianos and reed organs, to differentiate: "Removal Sale Prices—Pianos—\$1750 to \$8350." "Reed Organs—\$1225 to \$4750." Other like quotations are carried out, and the typographical arrangement is such that it appears to convey the impression to the reader that the first quotation is the figure the last quotation is priced down to. Another house that sells hats offers 200 hats with this quotation "\$7.50 were to \$21.50." This but illustrates the method that may be misleading and probably not thought of by the advertiser or the writer of the advs. This word "to" takes the place, apparently, of the much used word, "was," of the piano dealer who believes he is doing great things when he adopts the "was" "now" way of cutting prices. Let us not besmear the piano trade with the idea it is the only commercial line that is "dirty" in its publicity.

Profit and Loss

There will be much for the thinking piano man to consider in summing up on the figures given in this issue of the MUSICAL COURIER as production in the piano industry for 1928. If the figures of 125,000 to 150,000 are correct, then there is necessity for reduction of selling costs in the retail field. There must be an adjustment as to methods of selling. There are many ways of arriving at savings of wastage. Dealers will be compelled to take steps that will segregate the piano from other lines carried if the dealer be a Music Merchant. The piano dealer who still hangs on to pianos alone has not this to do, but those who have followed the advice of this paper given several years ago and has a music store will find that he can not arrive at any real estimate of

what his piano department has made or lost for the year unless he departmentalizes his business so that he can know, and this word *know* is essential in its fullest meaning, just what his other departments are doing as to profit and loss. Too many, however, bulk their sales and do not realize that the 100 per cent. markup of the piano is being eaten into by the losses in other departments, or *vice versa*. Those with radio departments with only a 40 per cent. markup can fully digest just what this means. As said elsewhere in this issue the average Music Merchant conducts his selling of radios along the same cost lines as he does his pianos. This means he allows his piano salesmen to waste their time in selling radios as one item, and never seems to realize the cost in time lost. The piano salesmen should be made to build their records of sales on pianos alone, and not build their results up with radio sales that can be made better and at less cost by those trained for that purpose. The solving the service problem as to radios should be separate from service as to pianos and reproducing instruments. Even telephone talks about radios cost money; piano salesmen should not have their time and attention taken up with such work. Whatever takes the attention of the piano salesman from his work just lessens the interest in that direction. To sell pianos one must devote his whole attention to the task. Sub-dividing selling efforts toward two or more articles lessens selling results, and if we want to increase the production of pianos there must be consistent application of the ability of the salesman. Separate the departments so that full knowledge is always given as to the profit and loss, thus giving the know as to whether one department is eating up the profits of another. Start in with the inventory, then the rent. Charge each square foot of space to each department, but always remember the differences in markups. Be real business men and not dreamers of the profits that seem apparent in instalment paper. Cash is the only thing that tells the profits.

Expressions

(Continued from page 53)

This means that there will be a reduction in the number of dealers throughout the country. If we have a production of the lowest estimate of 125,000 pianos this year, and will divide the number of dealers that are recorded by the so-called guides that exist in this country, there are a whole lot of dealers who are not selling any pianos at all. Let us take as an illustration the city of Buffalo, of 600,000 population. Here is a city that is unusually prosperous. It has manufacturing interests of all kinds. It is not confined to any one great industry.

An Illustration

There are in this city of Buffalo fifteen piano dealers that have telephones. The department stores in Buffalo seem to be going out of the piano business. So we can say that here are fifteen dealers presenting the piano as a musical instrument. It would be interesting to know just the quota of pianos that have been shipped into Buffalo for sale during this year. Added to this it would be interesting to know how many Kurtzmann pianos were sold in Buffalo to add to the shipments into Buffalo. It may be that the Kurtzmann factory in Buffalo shipped out more Kurtzmann pianos than the entire shipments into the retail stores in Buffalo number.

These conditions will apply to almost any other city of the same size throughout the country. When we get into the differences of 20,000 inhabitants, or thereabouts, probably two or three piano houses will be found, when one or even none would be equal to meeting the demands of that particular territory in the manner in which such territories are worked today. If these towns are adjacent to a large city where there are large piano houses, then we will find that the smaller communities that are within shopping distance of these cities will give the bulk of their trade to the larger center. Hundreds of these so-called piano stores in these smaller centers are but branches of the larger houses in the large centers.

Who Is Selling?

We can take the Detroit house of Grinnell Bros., and it will be found that Grinnell covers practically the whole of Michigan and has entered at times into

other states. It is said that the Grinnell house has probably met with greater success in its branch houses, and this through its methods and policies, than any other house in the country that maintains a chain of branch stores. If Grinnell sells so many thousand pianos a year, what are the other Detroit piano dealers doing?

The 125,000 pianos that will be produced in 1928 is spread over this country to a mighty thin degree. What we call dealers in many instances are not dealers. There are claims made that there are 7,000 dealers in this country. Probably 700 are absorbing this 125,000 to 150,000 pianos that 1928 will send out to make the homes happy.

Certain it is that the dealers and the manufacturers have a right to feel gloomy, but they have no right to get out and talk, even among themselves, in the manner that they are doing at the present time. They do not take cognizance of the fact that it is the methods that are employed by the great percentage of the dealers in attempting to gain piano sales that are responsible.

Misrepresentation Kills Production

It does not do the Chicago trade any good to have these advertisements of certain concerns there going out day after day, making offers that are not honest, but which are hard to prove in a court of law. We have the same thing to face in New York City, Philadelphia presents it, Boston presents it, Buffalo, Cleveland, Detroit, St. Louis, Cincinnati, Omaha, Denver, San Francisco, New Orleans and all through the Southern cities this same evil predominates—that of making offers to the people that are not carried out on the floors of the warerooms. This misrepresentation, this knocking of piano values, is killing the production in the piano factories.

A deterioration in production in fifteen years from 375,000 to 125,000 is a sad record for the piano business to hang up as a record. It is all a question of the dealers if they want to do a larger business. To utilize the radio and the phonograph and other musical instruments as sidelines to help carry on, but to do that in a business-like way, just as a department store does, segregate each department and make it stand on its own feet, and doing this with a full knowledge that the piano with its 100 per cent. mark-up and the radio and phonograph with their 40 per cent mark-up must be handled in an entirely different manner.

If the dealer goes into the high grade radios and talking machines, he must have salesmen of a high grade to make those sales. Because those sales of the high grade musical instruments aggregate the same as to the amounts as do the piano sales, but it must be remembered that this mark-up differentiates the possible arrival at profits.

Radio Profits

There is money in radios and that is proven by the tremendous profits the radio manufacturers have made in the past and are making at the present time, for the great buildings they are erecting, the expansion they are indulging in, prove that the radio manufacturers started in with little capital, and today they have great industrial plants that are the surprise even of the automobile industry. Yet the radio dealers are like unto the automobile dealers—they do not show that prosperity as to the selling at retail of the products of the industrial world that the manufacturers do. The writer believes that there is not that fair division that should exist.

On the other hand, the piano manufacturer does not enjoy that prosperity that the dealers who can maintain a time honored business along name value lines show. The piano manufacturers do not have any palaces to live in that will compare with the dealers, and yet the dealers are not carrying on in a way that will sustain the manufacturers, as is proven by the large number of manufacturers that have had to liquidate, go into the hands of creditors and other manifestations of failure.

The dealers themselves who have these evidences of prosperity are confined to those who handle, and have handled, and created name value for the pianos and for themselves, combining piano name value with dealer name value, and have abstained from bargain advertising and the "knocking" methods of selling that disgrace and destroy, as is evidenced when anyone who wishes to analyze retail selling conditions throughout the country as far as pianos are concerned in the gathering in a one week's offering in the larger centers throughout the country. A good slogan could be presented right here, and that is "Let us reform."

WILLIAM GEPPERT.

Piano and Musical Instrument Section

What Schubert Week Did for Dealers— What Dealers Did for Schubert Week

Schubert Week—Back to Melody—November 18-25, brought to a close the ten-month Schubert Centennial activities of the Columbia Phonograph Company, but their echoes are certain to be heard for many a year in increased dealer prestige and sales of Masterworks records. It is confidently predicted that the recordings of the works of all other master composers will benefit from the Schubert Campaign, because of the truly remarkable evidence of music consciousness in the American public revealed by this campaign in correspondence on file with Columbia from literally thousands of communities in every section of the country.

Leaving aside for the moment the record of special public-interest features, such as Columbia's \$20,000 prize contest, the firm's sponsorship of research activities for music lovers, and the performance of countless notable concerts featuring Schubert, we append a brief story of Columbia's tie-ups with dealers,

and prospects. This included some twenty essays by recognized music authorities, and facsimiles of Schubert manuscripts and early programs. There have been distributed from Schubert Centennial Headquarters over 1,000,000 pieces of such literature.

Thirdly, Masterworks dealers were urged to cooperate with the national advertising campaign of the Schubert Centennial Committee which appeared in leading newspapers of the country. They were asked to run their own advertisements in proximity to the national copy, and thereby identify their stores as the local sources of supply for Schubert material. They were also urged to cooperate with local committees in their observances of the Centennial, and were given suggested programs for distribution. These programs, of course, included suggestions for appropriate music taken from the Schubert Masterworks series. Another direct tie-up was furnished by a special window display in thirteen colors, showing Schu-



Left—This is how the House of Steff in Baltimore, Md., tied up its window display with Schubert Centennial Week, sponsored by the Columbia Phonograph Company. The familiar picture of the great master and the records of some of his compositions played by well known artists in the Columbia Masterworks series, formed the basis of a very attractive display. Chas. M. Steff, Inc., are enthusiastic supporters of Columbia products, featuring them not only in the main store in Baltimore but also in the various branches operated or controlled by them. This store, incidentally, is an outstanding example of the advantages of the complete music store, for the House of Steff does an extensive business in phonographs, radio, band and orchestral instruments as well as pianos which form their main line.

Right—Here is one of the most attractive window displays that Schubert Week brought forth in New York. The window is that of the Carnegie Hall Music Shop on Fifty-seventh Street, New York City, just a few doors away from Carnegie Hall. As Schubert compositions had a prominent part on the programs of the Philharmonic Symphony Orchestra and the individual artists appearing in Carnegie Hall during the week, the window offered unusual attractions to the thousands of music lovers attending the various musical events of the week at that place. The attractive Columbia products which were featured in the display also came in for a considerable share of the attention of the early comers and the after-concert crowds. Excellent taste marks the fittings of this little store which was established in its present advantageous site only a short time ago.



in connection with eighteen Masterworks albums of Schubert's music, of which 80 per cent. are unattainable in any other make of records.

The dealers' means of cooperation were classified in four units.

In the first place they were urged to devote their stories to Schubert interests during the campaign, and the majority did so. Wholesalers and retailers of other lines of records cooperated after seeing evidence that the movement was widespread and broadly musical rather than primarily competitive. Also music merchants who ordinarily did not give much attention to records ordered liberally of the Masterworks series when public inquiry sprang up following an amazing and largely spontaneous press and radio report of Schubert activities both here and abroad. As another product of this interest dealers observed an increased demand for musical instruments, sheet music and books, the latter two centering directly on Schubert.

Secondly, or rather parallel to the preceding, educational literature of unusual human-interest appeal was liberally provided for distribution to customers

as orchestral conductor, in a picturesque purple coat with black velvet collar.

Finally, dealers were urged to be ready for the results of such a campaign, by having adequate stocks of Schubert albums on hand, and to make it a point to demonstrate, wherever possible, the wealth of genuinely popular melody therein. Where no orchestra existed in the town, the dealer was advised to use the 901 Columbia Kolster, to give concerts of Schubert music to gatherings. No funds from the town or private individuals were required. It was found that while there has been great growth of late in the number of American orchestras and chamber music societies, only about 800 cities and towns have as yet any adequate facilities for presenting symphonies and chamber music, so that the concerts of such music given in suitable auditoriums by the Columbia Kolster proved highly effective in developing interest.

Such a campaign is important not simply for its success in concentrating attention upon a single composer, but because it has demonstrated that there is a widespread, positive interest in good music, and that this interest exists continually. A large per-

centage of Columbia's correspondence from music lovers during the Centennial contained spontaneous outlines of the utmost significance concerning local and unsuspected musical activities east, west, north, south, in American communities large and small, from the five-page Schubert bibliography furnished all teachers in Pittsburgh by its Director of Music, to the four church recitals given in Machias, Maine, by a Mrs. Alice B. Talbot, who reported overflow attendance from lonely farms in a radius of twenty miles—"nearest record emporium, Bangor, but I am one of their best customers."

For another instance of sales-building for years to come, take the numerous communities all over the country, in which school teachers asked pupils to write directly themselves to Centennial Headquarters for Schubert essays and catalogs, from which material they were to write stories and give programs of their own. Or, more immediately, consider the openness to conviction of the Mr. and Mrs. Jones whose little Lillian may have taken a prize for her violin solo of "Ave Maria"!

What Columbia has thus done for dealers in revealing music-consciousness is a work that should be carried forward consistently hereafter by those dealers. Once they perceive its full implications, they will need no urging.

New Advertising Manager For American Piano Co.

The American Piano Company announces the appointment of Ben N. Pollak to the position of Advertising Manager, replacing Robert Warner, resigned. Mr. Pollak has been serving as assistant to Mr. Warner and, when Mr. Warner resigned on December 1st, the executives of the company selected Mr. Pollak to replace him.

Mr. Pollak has previously been assistant advertising manager of William Demuth & Company, world's largest makers of fine pipes, and he has been sales and advertising manager for the Lyon Electric Manufacturing Company of New York City. He brings a wealth of experience to his new position.

The new advertising manager has spent a good part of his time since joining the company in familiarizing himself with the problems of advertising, sales and merchandising peculiar to the piano business. He is now in a position to be of real assistance to the representatives of the company among whom he is widely known and universally liked. He is a keen and able executive who will doubtless make his mark in his new capacity.

Holiday Greetings

At this season of fellowship and good will we wish to extend hearty greetings to the wood-working trade and thank all who have helped to make 1928 a big year in our business.

We hope it has been as good for all of our customers and that 1929 may be even better.

PERKINS GLUE COMPANY

Factory and General Office:
Lansdale, Pennsylvania

Sales Office:
South Bend, Indiana

Piano and Musical Instrument Section

A New Answer to an Old Question

By A. E. LORNE

Piano Sales Manager at Sherman Clay & Co. Store, Oakland, California

Having been asked many times the usual question in the piano trade, "What's the matter with the reproducing piano business?"—my answer is "Nothing is the matter with the reproducing piano business. The trouble is—the usual sales methods used."

We have proven the truth of this answer during a campaign we have just finished in the Duo Art business, with the assistance of Mr. Fred Colber, of the Aeolian Company. Mr. Colber was in Oakland for four weeks, and during that time we did a very unusual Duo Art business, with the field all prepared for a wonderful harvest between now and Christmas. We have only begun to reap results.

The secret of success in a campaign of this sort lies in the contacts you obtain and what you do with those contacts. First of all, Mr. Colber was booked before twenty-eight organizations, including schools, service clubs, music sections of various societies, music teachers associations, and in several private homes and studios. On all of these occasions Mr. Colber spoke, as only Colber can, on the part that music plays in our lives, and of the wonderfully expressive power of music. Then Mr. Colber plays, as only Colber can, some of his own beautiful compositions, alternating with the recordings which he has made for the Duo Art. Whenever possible, the Audiographic Rolls were used, with the projector illustrating them to the audience. All this created an interest and desire to learn more of the Duo Art. And this is where the salesmen got busy.

We arranged our Duo Art Room especially for the occasion, and the new Audiographic Rolls and projector were used with tremendous effect and success. I am convinced that the Audiographic Roll is one of the most wonderful helps ever given to a salesman to use in connection with selling Duo Arts. It takes the mind of the salesman and the visitor away from the material things, such as the action, the keys, the valves, etc., and turns the mind toward the content rather than the container; for after all, we do not drink the plumbing; we drink the water. So we should be selling music and not a box of wood with strings, keys and pedals.

A general invitation was issued to the public to come to our store and hear Mr. Colber. Letters of invitation were sent out to a selected list of prospects, teachers, student bodies, college and school authorities. Almost any hour of the day, aside from his scheduled recitals, you could find a group of interested people in our Duo Art Salon.

It was a strenuous four weeks but a profitable and pleasant one. A number of fine Period Grand models were sold, and the foundation laid for a steady demand for this class of musical instrument.

We found that in this day there is nothing extraordinary to be done, except to revert to the good old standard principles of promotion and selling. The general promotion work is absolutely necessary, and its effectiveness is proven by the results we have obtained here in Oakland. We found that it is no harder to sell a period design reproducing piano than it is to sell one of the cheaper straight pianos.

One notable incident during our campaign was furnished by the selling of a very beautiful Italian Lombardi Steinway Duo Art to a woman who was just finishing building a new home. She stated that she had not yet bought any other equipment for her home and that the piano was the first article she had purchased in the way of furnishings. This illustrates my belief that many piano sales are lost simply because the salesman is not on the job quick enough; he waits for the home to be completed and for the customer to come into the store; and in the meantime the prospect has spent all his money on the furniture, the electrical devices, or other equipment of his home. It is not our competitive lines that must be fought against; the greatest menace to the piano business is the competition offered by various other lines of merchandise, such as the automobile, oriental rugs, electric ranges, etc., which takes up the spendable surplus of the homemaker before the piano is considered. It is our job to create such a strong desire for music in the home that the piano will be the first thing provided for when the home is planned. "If we feed the cow, perhaps we will get the chance to milk her."

Reproducing piano business can be secured in profitable quantity. The Duo Art Department can be made to pay more handsomely than any other department in the industry. It is all a question of general promotion work, coupled with energetic and intelligent follow-up methods. With the wonderful assistance offered by the Aeolian Company, through the work of Fred Colber, the Audiographic Rolls, splendid literature and window displays, any wide-awake organization can surely put over many sales of reproducing pianos.

Facts About Ivory

By A. G. GULBRANSEN

President Gulbransen Company, Chicago

There are many erroneous ideas and prejudices relating to ivory piano keys. This is becoming a very serious matter for the piano industry due to the constant decrease in the supply of ivory.

There is a notion in the minds of many people in and outside of the piano trade that ivory piano keys should be as clear white as possible—in other words without grain.

On the other hand, highly figured, flaky veneers for use on the piano are looked upon with the greatest favor. High-

est prices are paid for figured woods and very properly so because it is more beautiful in appearance.

Yet when it comes to the picking of ivory, a mental change seems to take place. Grained ivory is looked upon with disfavor. There seems to be a thought that it is inferior in some respects.

If an unlimited supply of ivory were at our disposal, we could afford to humor this idea and pick clear ivory for all of the pianos manufactured in this country. But the fact is that there is a very serious shortage and an adequate supply of ivory will undoubtedly become more of a problem as time goes on.

In the ordinary elephant tusk there is a very small portion of clear ivory. The balance of it—grained ivory—is just exactly as good in wearing quality, in appearance, as the clear ivory. But if the grained ivory is waste, there is just one way to meet it and that is to place an additional premium on the clearer grades of ivory. The piano trade is now paying the penalty for this foolish prejudice.

Every tusk of ivory produces all grades from numbers one to five. Number five is the ivory with the greatest amount of figure in it. And there are sets of keys made of this grade of ivory which are as beautiful as any figured walnut veneer I have ever seen.

As part of the foolish propaganda against grained ivory the statement is frequently made that this grade of ivory will turn blue or red or green or some other color. This is absolutely false. All ivory will turn antique yellow (the old ivory color so much praised in ivory carvings) on account of darkness or age—the fine ivory as well as the coarser ivory. If there is any other discoloration it is due to some other factor such as the hand coming in contact with a stain of some sort and this stain being transferred to the piano key-board when the instrument is played. The hands, clothing and stains due to grasping the bottom of the piano bench, have all been found responsible for discoloration of piano keys, except for the natural and unescapable yellowing.

The decreasing supply of ivory has made it necessary for the producers to cut it thin. An ivory key is now probably one-half or less than one-half as thick as it was formerly. This has resulted in readier chipping and cracking of ivory keys—a condition that could be overcome to some extent if the whole subject of ivory were viewed with sanity and use were made of the complete elephant tusk.

It is in the power of the piano industry to change this condition. If dealers and salesmen were willing to face the facts without prejudice, they, through their direct contact with the piano buying public could very quickly change the foolish notions about ivory that people now have.

I submit these thoughts to the earnest consideration of piano manufacturers, dealers, salesmen and service men. By discarding foolish prejudices we can overcome a problem that is increasing in seriousness month by month.

Rambling Remarks

(Continued from page 56)

is well that piano men be awakened to the fact that the piano must be of good, pure tone if it wants to be sold. This has been stated time and time again, and yet when we go out and meet the dealers and talk it over with them, they bemoan the piano business. All of them knock it, and yet today it stands as the 100 per cent. mark-up, best business in the commercial world.

A Surgical Operation

There is no question but that a large number of dealers will be eliminated. One of the best posted piano men in this country said to The Rambler one day within the past week that the piano business was going through a surgical operation that is hard to bear, that it is seemingly destructive, but that it was in reality constructive in that it would bring an elimination of those dealers who know nothing whatever about music, and a return to the old days of fifty or seventy-five years ago when to be a piano man meant being a musician, or at least having an appreciation of good music.

The good music of those days was as nothing to what it is today in this country. Theodore Thomas was struggling with his orchestra, and laying the foundation of what is today presented in the orchestral field. He was noted for the wonderful orchestral programs that he furnished. There has followed that instinctive inclination of the masses for the good in music. Today we have orchestras from coast to coast and thousands attending them. Walter Damrosch is doing his work now through the radio as teaching children, and there is a general uprising in the leading of the young people that is going to create a musical demand for pianos, and this music demand rests with the people themselves, and not with the piano men. That music demand will create a steady business of at least 200,000 pianos a year of the high grade type.

ITS GOING TO BE A Merrie Christmas

for those dealers who are featuring these particularly bright stars of the Jesse French and Sons line:

The PERIOD GRAND
ENSEMBLES

The JESSE FRENCH
PERIOD GRANDS

The LAGONDA
GRANDS:

You can make 1929

A Happy New Year

by making arrangements to handle them in the future.

The
JESSE FRENCH & SONS
PIANO CO.

NEWCASTLE, INDIANA

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."
—OLIVER WENDELL HOLMES.



The Progress of Buffalo as a Music Center—Some Thoughts Induced by the Increasing Interest in Music and Declining Piano Production—An Analysis and the Cure.

In the last issue of the MUSICAL COURIER, The Rambler had much to say about the selling of pianos. In the Expressions in this issue, there will be found much said about the production of pianos, and the statement made that there would be somewhere between 125,000 and 150,000 made in 1928.

With these figures that are presented in the article written by the editor of this Department, there is brought to the fore the idea as to whether the piano is keeping pace with the advancement in music in this country. The National Bureau for the Advancement of Music has done a great work in this direction, but it has not been linked up closely with the sale of pianos, as it has been deemed in the past that this would bring art and commercialism into a conglomerate mixture that would not appear artistic.

The Rambler does not agree with this opinion, for art and commerce are so interwoven that the one can not live without the other. So we must lay aside all that has been said in regard to this, for music is advancing in this country through the aid of the orchestras, the radio and other musical instruments in an astonishing manner. We who live in New York do not seem to realize the wonderful strides that are being made in the smaller cities of this country.

Let us take Buffalo for instance, and that reflects but what is going on in cities of that size all over the country. Buffalo has a population of 600,000. That city has made strides as to the industrials and commerce that is astonishing. With it, there has been advancement made as to music that is also astonishing. They have a symphony orchestra in music that indicates that the people of Buffalo believe that music has a living influence, and in the Buffalo Courier-Express of last week appeared an account of a Buffalo Symphony Orchestra concert that played to 3,000 children in the afternoon program. It is well to print herewith the report of a Buffalo paper of this concert as an illustration of the work that is being done in an educational way to bring the minds of the young people to appreciate music of the highest degree.

Music in Buffalo

Two splendid concerts marked the visit of the Detroit Symphony orchestra in Elmwood Music Hall yesterday afternoon and last evening, with Victor Kolar, associate conductor, as leader at both concerts.

At the young people's matinee concert in the afternoon, there were 3,000 children in attendance, which shows the continued and growing interest in these musical afternoons, Victor Kolar conducted and Miss Edith Rhett gave one of her delightful talks on the program which was listened to with flattering attention. Such numbers as Marche Miniature by Tchaikowsky, Minuet from Serenade by Brahms, Invitation to the Dance by Weber and the Strauss Valse, Vienna Woods, most intrigued the ears of the youthful audience and were greeted with enthusiastic applause. The teachers in some of the public schools, assisted by volunteer chaperons, Mrs. James W. Charters, Mrs. John T. Henderson and a Junior League committee of which Mrs. Jan P. Wolanek was chairman, kept a watchful eye upon these young music lovers in case they became overvociferous in their applause.

The program presented last evening, with Victor Kolar conducting again, was one of modern character and melodious beauty. Mr. Kolar was received with great cordiality and his readings were marked by an astute appraisal of the demands of each number and a regard for emotional as well as technical appeal. The opening number, Overture to The Secret of Suzanne, was a

sparkling and beautiful performance, in the reading of which Mr. Kolar caught and held the fancy of his audience. There is a curious fascination about Wolf-Ferrari's music, and an exotic note that enthralls the listener.

In the Symphony in B flat major by Chausson, the orchestra under Mr. Kolar's direction played with gorgeous tonal color and an arresting charm that made it a brilliant musical portrayal, full of rich harmonic tints and given with fine restraint. Mr. Kolar was tendered a demonstration of approval that brought him back to acknowledge the continued acclamations.

The Polovetsian Dances from Prince Igor, by Borodin, full of pagan beauty, were offerings in a dynamic range of mood and music and Pictures From an Exposition, by Moussorgski, were a series of intimate little musical sketches, each one painting a picture of bizarre, but realistic style—some comic, others dramatic and ending in one called The Gateway to the City of Kiev, which was full of barbaric splendor and ingenious weaving of Russian martial music. This won both conductor and players a deserved ovation. The concerts were under the auspices of the Buffalo Musical Foundation, Inc., with Marian de Forest as manager.

Other Music

Turning from this illustration of what is being done, there is a quartet in the Statler Hotel, of Buffalo, that again shows the appreciation that people of this country have for good music, for it but follows that while this music is being given by the Statler quartet, it is to the floating population that visits Buffalo, but The Rambler found that added to the floating population, the good people of Buffalo who appreciate this kind of music get up luncheon parties, not only to partake of the good food provided by the hotel, but the main thing is to hear the music of this quartet, or, as it is stated on the program, the "Hotel Statler Ensemble." This ensemble is composed of Cecille Steiner, violin; Martha Gomph, harp; Agnes Millhouse, 'cello; and Mary Reynolds, organ.

It may interest the piano men of the country to know that the harp played by Miss Gomph is a Wurlitzer and the organ played by Mary Reynolds is a Wurlitzer.

So much for commerce in this hotel musical offering. It is hardly worth while to enter into an explanation of what this means, for there is given with each of these offerings an analytical program. This is what The Rambler heard during his visit in Buffalo last week:

Music Program

Played by the Buffalo Statler Ensemble

There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass.

—Tennyson

1. (a) PREISLIED.....Wagner
(Prize Song from Die Meistersinger)
To the opera-going public in general, Meistersinger is the most entertaining of all Wagner operas. Its gaiety and tunefulness are charming, and its story is easily understood by the audience. The Prize Song is the most noble effort of the composer in this opera, and is imbued with great beauty.
- (b) MATROSENCHOR.....Wagner
The most popular opera in Germany today is the "Flying Dutchman," and it is also the one which was most promptly condemned by the critics after its first hearing.
2. MORGENStrauss
One of the most gorgeous and probably the most popular of all the beautiful songs written by Richard Strauss.
3. OVERTURE: MERRY WIVES OF WINDSOR.....Rossini
This overture, full of life and fire, is a fitting prelude to a splendid work and abounds in beautiful contrasts.
4. DUET FROM THE BARTERED BRIDE.....Smetana
A work of delightful melody, which has had numberless performances. It is charmingly spontaneous and highly interesting, containing parts of the national airs of Bohemia.
5. ORGAN SOLO: ARIEL.....Joseph Bonnet
Fairy music of airy, gossamer lightness and brightness, delicacy and grace; prettily melodious, and fashioned with consummate skill.
6. WALTZ BOSTON.....Drigo
A really charming little waltz written by the composer of the well known "Serenade."
7. ON WINGS OF SONG.....Mendelssohn
Far too well known to all lovers of good music to need any description, is Mendelssohn's "On Wings of Song," which is quite the best known of any of the songs written by this famous composer. Liszt made a transcendently beautiful transcription of this lovely melody.
8. FLAPPERETTEGreer
Written as a novelty piano solo of musical impressionism and, combined with unique rhythmic effects, gives keen delight to the listener.

9. SAGAMOREGoldman

This stirring march is written by Goldman, whose very name indicates that the composition is indeed one of musical value. Mr. Goldman is director of the famous band of the same name, and delights large audiences every week in New York City, as well as all through the country, via Radio.

10. "IN A LITTLE WHILE".....Ortman

One of the "catchy" ballads from the musical comedy "Nobody's Girl."

Ask for your favorite selection.

Musical Progress and Piano Sales

Let the readers of the MUSICAL COURIER engaged in the piano industry and trade compare what was said last week in this department with what is printed here in this illustration of the musical advancement in Buffalo. The Rambler visited Buffalo during the Pan American Exposition held there in 1901. We had no such musical offering at the Iroquois Hotel, then the leading hotel of Buffalo, nor was there any offering of music given by the city itself that could be compared in any way with what is being given today in all directions there.

The piano men must cultivate and keep pace with the advancement in music. Here is one of the reasons why the piano has been allowed to fall off as to production, as shown in the Expressions in this issue. The piano men seem to have no real inclination toward music when they should be the very ones who are giving it attention in their own home towns. It matters not whether the center be a city like Buffalo with its 600,000 population, or a town of 10,000 inhabitants with its one or two or three piano dealers. The piano dealer should be the leader in music. Notwithstanding the protest of our good friend in St. Louis who says that music has nothing to do with the selling of pianos, The Rambler disagrees with him. It is a sad reflection upon the piano trade of this country that music should advance so much and the piano as to its production should recede.

There is a music demand for the manually played piano that is going to increase. The piano men can not take any credit to themselves for the present condition where the piano itself is making its own sales through this music demand, and that is why the high grade pianos are working on an increased production over that of past years instead of a decrease.

Why Not Music Merchants?

The decrease in the piano production has come through the fact that the radio supersedes the piano in the homes of those who formerly bought the no-tone boxes, and they are getting a better service than they would through the cheap pianos that were not musical to start with and were of no value as to producing music of quality.

It must be that the ears of the young people, for instance, those of the 3,000 children that attended the symphonic concert in Buffalo, are being tuned to tone, and the cheap pianos have lost out through the lack of tonal quality and the introduction of the radio which gives them the good music along with what we might term the popular and the bad.

If the piano dealers would but be music merchants instead of piano dealers there would be a different story to be told about piano production. When The Rambler made the prediction the first of November, if memory serves, that the production for this year would be 200,000 pianos, he was basing his prediction on what was being presented in the way of sales in September and October. In November and December piano sales have fallen off so that this prediction seems incorrect, and a reading of the Expressions will show the reasons for this.

It long has been taken for granted that the piano business in November and December would be larger than the other months of the year, but if one looks back and if the Old Timers will recall, piano sales never increase on account of the Christmas holidays. We might have thought of that when the prediction for 200,000 was made, but the facts are that the production will probably be nearer 125,000 than it will be to 150,000.

Good Music Increasing

It stands to reason that this great movement toward good music that is being found all over the country, and in a way the movie music that is utilized to make the moving pictures possible, is responsible for much of this advancement, for we find that under the leadership of "Roxy" (S. L. Rothafel), who is really the originator of the great orchestras in the movie theaters and who now presents the Roxy Symphony Orchestra, with Erno Rapee as director, in programs on Sunday afternoons over the radio that present music that is not surpassed by any of the orchestras that we have.

All this should awaken the piano dealer to the fact that it is the high grade pianos, the old name pianos, that are creating the business that is being done today. This seems like a repetition of what is said in the Expressions, but the two link together so closely that it

(Continued on page 56, preceding)

Three of the Oldest Piano Names in America

A. B. CHASE, Emerson and Lindeman & Sons pianos have been manufactured for a combined total of more years than any three makes of today. Their status in the piano trade and in the public consciousness is firmly established, and their prestige *is already created*. Only time and a long successful record of keeping faith with the music loving public can endow pianos with the priceless name value, such as is possessed by these three old makes.

A. B. Chase, Emerson and Lindeman & Sons pianos have made

good, and kept pace not only with their constantly increasing reputation, but have been styled to appeal to the changing demands of succeeding generations. Today, each line of these well known pianos is complete, offering a selection including every worthwhile advance in piano case design and finish.

In the "Name Value Group" there is a *quality piano* to appeal to everyone, according to his buying power. Now, more than ever before, the "Name Value Group" offers aggressive piano men three of the most profitable lines of quality pianos in the industry.

"The Name Value Group of the Piano Trade"

A. B. Chase-Emerson Corp. Norwalk, Ohio

General Sales Offices:

Rooms 546-550

Telephones Penn. 0442-0443

11 West 42nd Street

New York, N. Y.

Uprights

Players

Grands

Reproducing Grands

MUSICAL COURIER

Weekly Review OF THE World's Music

AEOLIAN PRODUCTS

The AUDIOGRAPHIC DUO-ART PIANO

The most notable invention among musical instruments. A fine piano which exactly reproduces all the subtleties of an artist's playing, and for which Paderewski, Hofmann, Bauer, Cortot and nearly all the great masters record their playing exclusively. Obtainable in all Aeolian pianos, and

The STEINWAY DUO-ART

(In collaboration with Steinway & Sons)

Combining two great achievements in piano making. The wonderful Duo-Art, incorporated in the most famous of all pianos.

The VISUOLA

A new and remarkable aid to piano study which arouses the keenest interest and affords unusually rapid progress.

AUDIOGRAPHIC MUSIC

The most comprehensive plan for music appreciation ever put forward. It illuminates music's masterpieces by annotations on the composer's life and inspiration—interprets them through the recorded playing of the famous Duo-Art Pianists—and explains them with interesting analysis which are read while the music plays.

Over 300 of the world's leading musicians and educators are collaborating in the production of AudioGraphic Music, among them such outstanding musical authorities as: Walter Damrosch, in America; Sir Alexander Mackenzie, in England; Charles Marie Widor, in France, together with notable authorities in Germany, Spain and Australia.



Corner of the new showroom of the Bland Piano Company, Winston-Salem, N. C.

Another Leading Dealer Acquires the Aeolian Franchise

THE Aeolian Company welcomes to its list of prominent representatives the Bland Piano Company of Winston-Salem, North Carolina.

To serve his patrons best, and to display a variety of the finest instruments, the leading Dealers throughout the country select the wonderful Aeolian Line. Its completeness and excellence together with the high quality of its instruments make the Aeolian Franchise one of the most valuable in piano history.

AEOLIAN COMPANY

FOREMOST MAKERS OF MUSICAL INSTRUMENTS IN THE WORLD

AEOLIAN HALL—NEW YORK

AEOLIAN PRODUCTS

The WEBER

One of the world's finest pianos. Found in the Royal Palaces of Europe and the studios and fine homes of America. Created more than 75 years ago by the master, Albert Weber, and developed to its present perfection by the Aeolian Company.

The STECK

The great international piano. Founded by George Steck in 1854, now made by the Aeolian Company in America, England, Germany, France and Australia. A moderately priced piano of long established excellence.

The STROUD

Bearing the name of William Stroud, a great piano maker and an associate of Albert Weber, the Stroud demonstrates that with the resources of a large organization, a piano of genuine musical value, exceptional tone quality and beautiful appearance can be built at a low price.

AEOLIAN CUSTOM DEPARTMENT

A group of authorities on design and decoration who create new cases of period inspiration, evolve fine finishes, and bring together rare and exquisite woods.

AEOLIAN ORGAN

Aeolian Duo-Art Residence Organ.

The MARIE ANTOINETTE ORGAN

A Duo-Art Organ of excellent quality—compact, moderate in price, and ready for installation in any convenient place.

NEW YORK

LONDON

PARIS

BERLIN

MADRID

MELBOURNE

SYDNEY

